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PARTITA FOR 8 VOICES & WIND ENSEMBLE: A TRANSCRIPTION PROCESS

Kaitlin May Bove

University of Kentucky, kaitlin.may.bove@gmail.com

Author ORCID Identifier:

 <https://orcid.org/0000-0001-7198-464X>

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Kaitlin May Bove, Student

Dr. John Cody Birdwell, Major Professor

Dr. Michael Baker, Director of Graduate Studies

PARTITA FOR 8 VOICES & WIND ENSEMBLE:
A TRANSCRIPTION PROCESS

DMA PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts at the University of Kentucky

By

Kaitlin May Bove

Lexington, Kentucky

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

2019

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ABSTRACT OF DMA PROJECT

PARTITA FOR 8 VOICES & WIND ENSEMBLE: A TRANSCRIPTION PROCESS

Partita for 8 Voices (2012) is a groundbreaking a cappella work that earned its composer, Caroline Shaw, the record of youngest recipient of the Pulitzer Prize for Music in 2013. While the work continues to receive performances from its premiere ensemble, Roomful of Teeth, no transcription of the piece to any other ensemble type existed at the beginning of this DMA project. The author sought to transcribe a piece by a living female composer with no work for band into the wind band medium. The resulting transcription, *Partita for 8 Voices & Wind Ensemble*, adds a new work to the repertoire of band literature that includes new, esoteric, and proprietary extended technique for wind and percussion instruments.

The purposes of this DMA project are 1) to provide a brief analysis of *Partita for 8 Voices*, 2) to provide details of the trials, errors, and successes during the transcription process of *Partita for 8 Voices & Wind Ensemble* as well as recommendations for future conductors of the work, and 3) to provide anecdotal evidence of the important relationship conductors build with composer intent by embarking on a transcription process.

The first chapter includes a biography of Caroline Shaw, the vocal ensemble Roomful of Teeth, and a timeline of Shaw's compositional process regarding *Partita for 8 Voices*. The second chapter is a brief theoretical, timbral, and technical analysis of *Partita for 8 Voices*. Chapters three through seven discuss the transcriptional process and conductor's insights for each of the four movements of *Partita for 8 Voices & Wind Ensemble* and general considerations. Chapter eight discusses anecdotal evidence of what conductors learn from the transcription process.

An appendix of information including interviews, a graphical analysis of technical and timbral events in *Partita for 8 Voices*, and the full score for *Partita for 8 Voices & Wind Ensemble* is also provided.

KEYWORDS: Caroline Shaw, Partita for 8 Voices, wind band, transcription, Roomful of Teeth, conducting

Kaitlin M. Bove
(Name of Student)

06/18/2019
Date

PARTITA FOR 8 VOICES & WIND ENSEMBLE:
A TRANSCRIPTION PROCESS

By
Kaitlin M. Bove

Dr. John Cody Birdwell
Director of DMA Project

Dr. Michael Baker
Director of Graduate Studies

06/18/2019
Date

DEDICATION

I would like to dedicate this document to composer Caroline Shaw for trusting in my vision of *Partita for 8 Voices & Wind Ensemble* and for being such a helpful and encouraging voice throughout the process.

Thank you to my family and community for supporting me in my musical and academic pursuits.

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I would like to thank Dr. Cody Birdwell for being a tolerant advisor who generally accommodated and defused my frequent outbursts of panic, dread, and overt enthusiasm.

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Thank you to the UK studio faculty, my friends, and colleagues who spent a considerable amount of time helping me to work out ideas and shape *Partita for 8 Voices & Wind Ensemble* into the final product, most importantly the University of Kentucky Wind Symphony who put their trust in me during our reading session, rehearsals, and the world premiere of this work. Thanks especially to Jeremy Maytum, Jamie Vilseck, Chris Spivey, and John Mackey.

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CHAPTER 1

Caroline Shaw & Roomful of Teeth

Caroline Shaw was born into a musical family in Greenville, North Carolina, USA in 1982. At a young age, she studied violin in the Suzuki method as did her brothers. As Shaw completed her public-school education, she continued to perform on violin in her school orchestras as well as sing in church choirs. She attended Rice University for her bachelor's degree and Yale University for her master's degree, both in Violin Performance. As of this writing, she is completing a DMA in Music Composition program at Princeton University.¹ She is a rotating member of the American Contemporary Music Ensemble (ACME) where she continues to play violin. While in graduate school and in her current community in New York City, Shaw often played violin for live dance performance. She cites her connection to dance as inspiration for the project that would become *Partita for 8 Voices*. She also continued to find more opportunities to sing in her early career until she found herself singing more than she was playing. Along the way, Shaw became a founding member of the eight-piece vocal ensemble, Roomful of Teeth.²

Roomful of Teeth was established by artistic director, Bradley Wells in 2009. Its mission is “to reimagine the expressive potential of the human voice.”³ Its current membership is comprised of Cameron Beauchamps, Dashon Burton, Martha Cluver, Eric Dudley, Estelí Gomez, Avery Griffin, Virginia Warnken Kelsey, and Caroline Shaw, in

¹ Caroline Shaw, “On Partita for 8 Voices,” interview by author, 2018, audio, 34:34.

² Caroline Shaw, “Bio,” Caroline Shaw, 2019, <http://carolineshaw.com/#bio> (accessed April 1, 2019).

³ Roomful of Teeth, “Roomful of Teeth,” Roomful of Teeth, 2019, <http://www.roomfulofteeth.org/roomful> (accessed April 1, 2019).

addition to an extended company of substitute vocalists. The ensemble meets regularly (anticipated annually) at the Massachusetts Museum of Contemporary Art (MASSMoCA) in North Adams, Massachusetts. During these retreats, the ensemble engages in intensive study of world vocal techniques with expert performers and teachers in addition to developing their own proprietary methods as a combination of skill-sets individual singers have established in their own careers. Their library of techniques includes: “Tuvan throat singing, yodeling, Broadway belting, Inuit throat singing, Korean *p’ansori*, Gregorian singing, Sardinian *cantu a tenore*, Hindustani music, Persian classical singing, and Death Metal singing.”⁴

Roomful of Teeth performs contemporary music by composers from their own ranks including Bradley Wells, Eric Dudley, and Caroline Shaw, in addition to other well-known composers such as Missy Mazzoli, Ted Hearne, Julia Wolfe, Sarah Kirkland Snider, and Fred Hersch.⁵ Their self-titled debut album, *Roomful of Teeth*, was released in 2012 and included *Partita for 8 Voices* in its track listing. The album was nominated for two Grammy Award categories including Best Engineer for Classical Album, Best Contemporary Classical Composition and won Best Chamber Music/Small Ensemble Performance. *Partita for 8 Voices* went on to receive the Pulitzer Prize in Music in 2013 and reached No. 1 on the iTunes Classical Music charts.⁶ Composer Caroline Shaw maintains a balance between her own compositional credit for *Partita* with recognizing the influence her ensemble members had on the final product.⁷

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Caroline Shaw, “A Follow-Up Interview,” interview by author, 2019, audio, 50:48.

As of this writing, Caroline Shaw maintains a busy schedule of composing, residencies, and performance. In addition, she is a Creative Associate at The Juilliard School and teaches at NYU. In the popular music scene, Ms. Shaw is in high demand as a classical collaborator, having produced, recorded, or performed with artists including Kanye West, Nas, and the Amazon Prime streaming television show, *Mozart in the Jungle*. She has received commissions from many contemporary ensembles including Sō Percussion, the Attacca Quartet, a Renée Fleming collaboration, and the Seattle Symphony.⁸ Her recent piano concerto, *Watermark*, was debuted by Jonathan Bliss with the Seattle Symphony on January 31, 2019, commissioned specifically as a companion piece to Beethoven's *Piano Sonata No. 3*.⁹ Also in 2019, Shaw released an album of string quartets composed for and performed by the Attacca Quartet entitled *Orange*. Many of her works – especially those written for chamber and small ensemble – are available for sale on her self-publishing website, Caroline Shaw Editions.¹⁰

⁸ Shaw, “Bio.”

⁹ Philippa Kiraly, “In Performance: Seattle Symphony Premieres Caroline Shaw’s ‘Watermark’,” Sybaritic Singer, 2019, <https://sybariticsinger.com/2019/02/09/seattle-symphony-shaw-watermark> (accessed June 23, 2019).

¹⁰ Caroline Shaw, Caroline Shaw Editions, 2019, <https://caroline-shaw-editions.myshopify.com>.

CHAPTER 2

Partita for 8 Voices: A Descriptive Analysis of the Original Work

In 2013, American composer Caroline Shaw made history when she became the youngest recipient of the Pulitzer Prize for Music with her groundbreaking work, *Partita for 8 Voices*. *Partita* is a twenty-six minute, four-movement piece for acapella voices loosely structured around the stylistic movements of an instrumental Baroque dance suite. The work has been recorded and performed since 2012 by Shaw's vocal ensemble, Roomful of Teeth, but is neither published nor performed by any ensemble in entirety besides Roomful of Teeth as of this writing. *Partita* is a simple composition in its rhythmic and harmonic construction but derives its complexity and individuality from Shaw's use of world, extended, and proprietary vocal techniques to create unique and altogether new vocal soundscapes for her listeners. The piece combines spoken word, timbral and phonetic shifts, a variety of techniques learned from global vocalists, and one extant melody into a work that expands the understanding of what the human voice can do.

Shaw composed the work over the course of several summers, drawing inspiration from the particular artists and voices she was working with in Roomful of Teeth and also engaging with the specific vocal techniques the ensemble was studying each summer. Of her process, she explains:

I wrote Passacaglia the first summer [2010] and then I was like "Oh, I like writing music!" and so the next summer I wrote Courante [2011], I think? Thinking still about dance 'cause I was still working in New York, working with dance, and loved it. Sarabande and Allemande [2012] ... and then the only real sort of structure: I wanted Allemande to be first and Passacaglia to be last because they kind of echo each other in a weird way.

But Sarabande and Courante are kind of switchable, but now I've gotten locked into Allemande, Sarabande, Courante, Passacaglia.¹¹

As a work that is performed often and by the same ensemble of singers, Ms. Shaw considers *Partita for 8 Voices* to be something of a living, evolving entity that continues to change with more performances. The score was written in 2012 as a way to harness what is essentially an aurally-based and improvisatory piece. Many of the notations and symbols in Shaw's score are proprietary or necessitate detailed instruction in order to achieve the desired effect from performers. In addition, Shaw encourages performers to rely on the aural record of the 2012 Roomful of Teeth recording of *Partita for 8 Voices* as a guide in addition to feeling free to interpret many of the shapes and gestures within the work based on the skills and desires of its performers. Looking back over seven years with the piece, Ms. Shaw illuminated:

It's gotten ... *faster*. People who have only heard the recording, they hear us do it live and they usually comment on that. We're slightly better singers; we're older singers. So actually, our voices have changed, you know? I'm a way better singer than I was ten years ago – I was just making it up. And now – also, the women's voices, actually, we've added a lot of power from our 20's into our 30's which is kind of cool. We cut the ending of Courante. That cascading breath? I cut that a couple of years ago. We've changed the ending of that one every so often. Timing is one of those things that changes performance to performance mostly. Like a play: the way you read the line is – the moment you take just a little extra depending on the feel of the evening or the room or the size of the room or the acoustics.¹²

What follows are outlines of each movement pertaining to their musical elements including Tempo, Meter, Tonality, Melodic Elements, and Vocal and Dynamic Ranges. In addition, a brief description of each notable vocal technique is included. This

¹¹ Shaw, "On Partita for 8 Voices."

¹² Shaw, "A Follow-Up Interview."

distillation of the original *Partita for 8 Voices* served as an important step in comprehension and inspiration for this author's transcription process.

I. ALLEMANDE

The first movement is based on a Renaissance and Baroque German dance in 4/4 time of moderate speed. Allemande is 112 measures long and takes approximately six minutes to perform.

Tempo – The marked tempo is a strict 130 beats per minute with the quarter note receiving the beat throughout but reaches an unmetered section at m. 102 that lasts approximately two-and-a-half minutes in the last section of the movement.

Meter – The movement is in a consistent 4/4 time signature until the unmetered section that begins at m. 102. The unmetered section consists of eleven systems of music without bar lines or instruction to the length of each gesture.

Tonality – The movement opens with spoken word for the first twelve measures (unpitched). The first sung chord at m. 14 establishes the key of G major. The tonality shifts to the relative E minor at m. 63. Over just two bars, the key modulates quickly to B-flat Lydian from mm. 102-105 and then repeats the unmetered gestures of this section up a half-step in B Lydian from mm. 106-108. The movement resolves in E major.

Melodic Elements – The eight voices enter (excluding the spoken word introduction) in strict homophony and then break down into echoes. This pattern continues until m. 82 where precise, Baroque-style counterpoint is heard from Voices 1, 3, 5, and 7. A brief moment of heterophony from mm. 90-95 withdraws into a *p'ansori* gesture (see

Extended Vocal Techniques in following pages) from mm. 96-101. In the unmetred portion of the movement, all melodic parts are notated as stemless note heads in largely spatial gestures. Voices enter on identical shapes but interpret them with slight, improvisational variation based on each performer. The final chord is an E major drone that rises and falls with bend of pitch.

Vocal Range – The range of the entire movement is D2 (Voice 8) – A5 (Voice 2). The movement blends mixed male/female voices throughout.

Dynamic Range – The dynamic range is *pianissimo* through *forte* with most of the dynamic changes occurring immediately rather than via crescendo or diminuendo.

II. SARABANDE

The second movement is inspired by a slow, Spanish dance in 3/4 time dating from the Baroque period. Note that sarabandes are often included as the third movement of a traditional four- or five- movement dance suite but in the case of *Partita for 8 Voices*, the Sarabande has been switched with the Courante that is now the third movement.

Sarabande is forty-eight measures long and lasts approximately five minutes.

Tempo – The marked tempo is a quarter note at 54 bpm; however, due to the improvisational nature of many of the passages, the pulse in this movement is quite rubato and flowing.

Meter – The meter aligns with a traditional Sarabande and is in 3/4 time from mm. 1-24.

An unmetred section similar to that of Allemande is found from mm. 25-28 and lasts approximately seventy seconds. The 3/4 meter returns from mm. 29-47 and the final measure of the movement is improvisational, lasting approximately forty seconds.

Tonality – The first half of Sarabande is in B major with some instances of mediant accidentals. At m. 25, the key shifts into B mixolydian and then winds its way chromatically from mm. 28-35 to a unison E-flat. The movement recapitulates in structure and tonality at m. 37, ending in B major from that point.

Melodic Elements – The majority of Sarabande is non-melodic, and rather, almost strictly chordal with a few moving ornamental tones. The unmetered section from mm. 25-28 features an improvisational solo in a male voice that is eventually joined by the other three male voices as they sing in unison. The chordal structure returns from mm. 29-47. The final measure features a drone over which overtone gestures enter *ad libitum*.

Vocal Range – The vocal range of the entire movement is B2 (Voice 8) – E-flat 5 (Voice 1). Approximately 75% of the movement is performed by female voices alone with male voices entering as the melodic content in the third quarter and as the low drone in the final measure.

Dynamic Range – The dynamic range of Sarabande vacillates mostly between *pianissimo* and *piano* with the notable exception of the *fortissimo* passage beginning at m. 27 which diminuendos to *piano* once again by m. 37.

III. COURANTE

A Courante is a French Renaissance dance in a fast 3/4 time signature. This particular Courante is so fast that it takes on the feeling of 3/2 where quarters and eighth notes churn busily under the broader pulse. Courante is 210 measures in length and at an estimated nine minutes, is by far the longest movement of *Partita for 8 Voices*.

Tempo – The opening tempo is marked at a quarter note equals 146 bpm with the description “silk shoes gliding over marble mosaic”.¹³ The tempo remains consistent until an *accelerando* begins at m. 114 and reaches 160 bpm at m. 124. Another *accelerando* begins at m. 162 and a shift in pulse from a half note feel to a dotted half note feel shifts the tempo of the quarter to 320 bpm (although felt in half time) without feeling a sudden increase of speed. The movement continues to accelerate until the end.

Meter – The meter of Courante is presented as both 3/2 and 6/4 time from the beginning. The opening section of the movement is felt more in 6/4 time but as it accelerates, it becomes necessary to switch to a half time feel.

Tonality – The first twelve measures are unpitched as Voices 1-4 set the foundation of Inuit throat singing. From mm. 13-35, there is only a B3 repetitive drone until Voices 5-8 enter at m. 36, establishing the key of G major. The movement remains largely in G major with ambiguous moments of mediant modulation to B minor (like at m. 138 and m. 200), some brief chromatic passages, and a return to unpitched throat singing at m. 114 and m. 210.

Melodic Elements – A drone on G, B, or D is present throughout almost the entire movement. The melodic material of the first half moves in the style of Gregorian chant with male voices shifting in fifths through a mostly stepwise melody. At m. 65, Voices 1-4 present “The Shining Shore,” *Partita*’s only extant melody, in a traditional four-part hymn setting. The hymn breaks down into one-beat fragments starting at m. 82 that hocket between Voices 1-4 over the drone support of Voices 5-8. As the

¹³ Caroline Shaw, *Partita for 8 Voices* (Princeton, NJ: Caroline Shaw Editions, 2013), 19.

tonality complexifies, the melodic lines return to simpler homophony at m. 123 and maintain this setting until the end of the movement.

Vocal Range – The vocal range of the entire movement is D2 (Voice 8) – B5 (Voice 1).

Courante is approximately half female voices only and half mixed voices with a few measures of male voices only (although these only exist in the style of Inuit throat singing). When all voices are in, the female voices mostly perform the melodic content while the male voices drone and throat sing. The exception to this model is the first entrance of the male voices where they perform the melody and the female voices provide support.

Dynamic Range – The dynamic range for most of the movement is between *mezzo forte* and *forte* volumes. Both the beginning and the second section at m. 160 start *piano* and build. The first section is characterized by more segmented dynamic shifts while the second section features five wavelike patterns of *piano* to *forte* crescendos as the movement builds to the end.

IV. PASSACAGLIA

The Passacaglia replaces the traditional Baroque dance suite's Gigue as the final movement of *Partita for 8 Voices*. The Passacaglia is a Spanish movement from the Baroque era that was often used as an interlude between dance movements. It features a repetitive bass-ostinato set in a somber and slow 3/4 time signature. Partita's Passacaglia is 100 measures and lasts approximately six minutes in performance.

Tempo – The opening tempo marking is a half note at 48 bpm. This tempo continues until m. 73 where all voices shift to spoken word phrases on repeat and pulse is non-

existent. At m. 74, an improvisational section includes the direction: “Each bar should last around four seconds.”¹⁴ This section is, therefore, at the tempo of a quarter note equals approximately 60 bpm. Although unmarked, the tempo returns to 48 bpm at m. 83 as the bass-ostinato returns for a final statement (as evident on the recording).

Meter – 2/2 cut time is established at the beginning of Passacaglia with one measure of 3/2 time within each ten-measure statement of the ostinato-bass pattern. The eighth and ninth measure of the pattern are comprised of six half note triplets over two bars, connoting the brief feeling of a compressed three. Several lines of quarter notes devolve from strict pulse to improvisatory gestures where they wander arrhythmically between two notes. Mm. 74-82 are approximately in 4/4 time but are unmetered and this approximation is only gleaned from the instruction for the section.

Tonality – The majority of Passacaglia is in D major with the middle section from mm. 43-82 modulating from A major (back to D major briefly) to F major to E-flat major and to D minor before returning to D major at m. 83. The final three chords are self-contained from the rest of the movement, shifting from D major to F major to E-flat major.

Melodic Elements – The majority of the movement presents the bass-ostinato as a homophonous chord progression with every two voices in unison in four-part harmony. At m. 32, parts begin to break down into smaller ensembles on the bass-ostinato, drones, and improvised lines that are instructed to sing with “plainchantish improv.”¹⁵ A moment of Voice 2 and 6 in octaves on a wide-interval melody can be

¹⁴ Ibid., 44.

¹⁵ Ibid., 41.

heard at m. 47 and is echoed later in Voice 6 alone at m. 64. The portion of spoken word at m. 73 followed by vocal fry is devoid of melody.

Vocal Range – The vocal range of the entire movement is D2 (Voice 8) – A5 (Voice 2).

Passacaglia is entirely in mixed voice.

Dynamic Range – The dynamic within a statement of a ten-measure ostinato-bass figure tends to stay the same with Passacaglia beginning at *piano* and raising in volume with each new iteration of the chord progression. There are some instances of diminuendo through the center of the movement. The maximum volume of *fortiss-issimo (fff)* is utilized at m. 93, making this moment just before the last statement in *pianissimo* the loudest of the entire piece.

EXTENDED VOCAL TECHNIQUES AND PROPRIETARY DEMANDS

SPOKEN WORD

The spoken word elements of *Partita for 8 Voices* are found in I. Allemande and IV. Passacaglia. The singers are prompted to speak in their normal speaking voices. In I. Allemande, approximately 50% of the text is written accompanied with rhythmic notation while the other 50% is prompted as a cue within a measure. In IV. Passacaglia, 100% of the spoken word events are prompted as a cue within a measure, including the gesture from mm. 64-73 where all voices enter on their own sentence and overlap one another, repeating the given sentence. The text comes from a variety of sources. The score notes: “The occasional spoken and sung text pulls from wall drawing directions of Sol LeWitt,

square dance calls, found phrases from an urban environment, and original writings by the composer.”¹⁶ During an interview with Shaw, she expounded:

The Sol LeWitt text came from when I was writing *Passacaglia* which was the first one I wrote. It was because I was looking for something for us to speak that felt technical and unemotional, you know? Just kind of words. Just the sound of talking and something that feels like math – but I wasn’t really thinking that. And I was walking through the galleries at MASSMoCA and came upon this wall full of text, full of Sol LeWitt’s directions ... I just took pictures of them with my early phone and it was no plan of actually – which ones went where, not at all – but I wanted to make something that felt like you could imagine them being in space. And then the square dance calls, that came two years later when I was writing *Allemande* and I wanted to draw this connection between dance and the Sol LeWitt, so that felt like a perfect blend of words that also were very technical and unemotional. There’s *no* emotion in square dance calls but what they’re indicating is directions for people to swirl around on the floor and become this painting. So that was that connection. And then the line, “the detail of the pattern is movement,” is T.S. Eliot and I had read *The Four Quartets* years before and it drifted through my Twitter feed and it was like – it stung me in a way like, ‘That’s like ...’ and I just kept repeating it and it became the moment. Thank you, Twitter.¹⁷

IPA

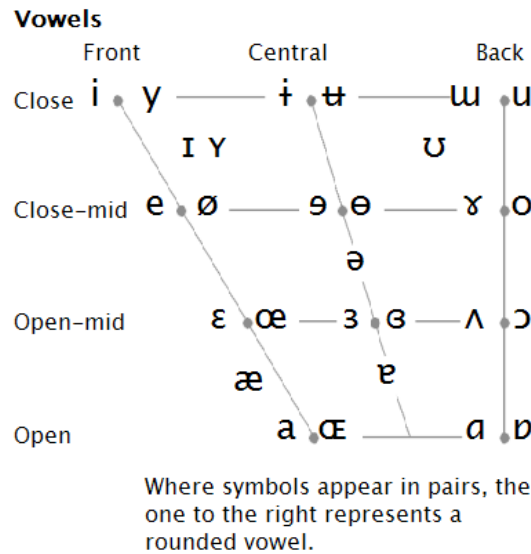
As much of *Partita* is wordless, Shaw includes IPA directions throughout her score for oral and tone shaping. IPA is the International Phonetic Alphabet which helps to identify consonant and vowel sounds and shapes across the spectrum of human languages and vocalized sounds. The majority of the symbols in *Partita* are vowel sounds and range from the open to open-mid spectrum of the IPA vowel chart on the next page (Fig. 1).

The only examples of consonant usage are “mm,” “hmm,” and “mmb.”

¹⁶ Ibid., 1.

¹⁷ Shaw, “A Follow-Up Interview.”

Figure 1. International Phonetic Alphabet Vowels,
<http://www.internationalphoneticalphabet.org/ipa-charts/vowels/>.



IMPROVISATIONAL GESTURE

Because much of *Partita* is written using spatially-spread, stemless note heads as a way to encourage improvisation and interpretation among the ensemble members performing the passage, the solution Shaw selected in her notation was specifically designed to allow freedom of gesture: “The free time stuff was actually kind of hard to notate and I finally decided: if I wanted a melody to feel out of time, I eventually had to figure out how to write it that way.”¹⁸

When asked about her attachment to the improvisational methodology or whether the vocal ensemble Roomful of Teeth had developed consistency of performance practice throughout the years with regard to particular improvisational gestures, she replied:

Some of them. If it’s something where people sing together, I’m thinking the end of Allemande, when all the women are singing at M. At M in Allemande, we are pretty set. We basically do that the same way every time. Just that bar. I would be fine with you choosing a rhythm based on the recording. There’s also a YouTube of us doing it in

¹⁸ Ibid.

Vancouver. If you look for *Partita*, it's the whole thing. That's a really good one to base it off of, too. But I've found that doing things without rhythmic notation, it just takes a lot longer during rehearsal, so it might be smart to write it out.¹⁹

PITCH BENDING

Pitch bend notation in *Partita for 8 Voices* is mostly found via non-specific instruction or symbol. This allows individual soloists or the ensemble to choose the amount and direction of pitch bend from performance to performance. With the "stretch pitch" direction specific to I. Allemande, Shaw explained: "Initially, it was like 'oh, you can choose how much' but now it's pretty set. Sopranos tend to stretch up and the altos tend to stretch down. And it's – I think of it like a quarter tone."²⁰

TUVAN THROAT SINGING

In the Tuva culture of Mongolia, this singing tradition has evolved for hundreds of years. Tuvan throat singing is produced when singers produce a drone pitch in the chest and isolate a second harmonic overtone pitch above the first with the use of throat, oral cavity, and lip shape techniques. *Partita for 8 Voices* incorporates the three most popular styles: *xöömei*, a mid-voice drone with some overtone isolation; *sygyt*, an upper-voice drone with much overtone isolation; and *kargyraa*, a low-voice drone with no overtone isolation.²¹

¹⁹ Shaw, "On Partita for 8 Voices."

²⁰ Ibid.

²¹ Theodore Levin, "Tuvan music," Grove Music Online, 2001 (accessed 23 June 2019).

INUIT THROAT SINGING

There is a brief introduction of Inuit throat singing in I. Allemande but the majority of it is found in III. Courante where the technique is used in approximately 75% of the movement. This technique is practiced in the Inuit culture by a pair of women standing in close proximity. The women inhale and exhale short, rapid, rhythmic pulses from their throat while using the other woman's oral cavity as a resonance chamber. The throat singing "game" involves a leader producing a pattern of rhythmic inhales and exhales with the follower repeating with precision at an eighth or quarter note canon.²² Roomful of Teeth trained in the technique with an expert in Inuit music, Akinisie Sivuarapik.²³ Of the technique, Shaw explained that in "Courante, we were working with Inuit throat singers that summer, so I just took it as a challenge to be like: 'Okay, what does this tradition and technique mean to me and what is similar about what I want to do?'"²⁴

P'ANSORI GESTURE

The highly formal style of Korean folk storytelling involving a singer and drummer is known as *p'ansori*. While the word *p'ansori* refers to the storytelling tradition, there is a style of singing that accompanies the performance that results in a somewhat shaky, inconsistent, and raspy sound. Of the technique and Roomful of Teeth's training in it, Shaw described: "Some of it is technique of vocal production, but a lot of it is just a tradition of storytelling. What I loved, we worked with this woman named [unintelligible] Kim who lives in D.C., she grew up in Korea, and she's a real master *p'ansori* singer. But

²² Jean-Jacques Nattiez, "Inuit Throat-Games and Siberian Throat Singing: A Comparative, Historical, and Semiological Approach," *Ethnomusicology* 43, no. 3 (1999), 400.

²³ Shaw, "On Partita for 8 Voices."

²⁴ Shaw, "A Follow-Up Interview."

the background of the technique is actually ... it's kind of the blues. The greatest *p'ansori* singers are the ones who are most damaged psychologically. So, the rougher your voice, the greater the singer you are. What I loved about it was the way she scooped into notes <demonstrates>. So, it's never clean, it comes from a super gritty, dirty, bluesy place."²⁵

CLOSED-MOUTH SIGH

This gesture is a proprietary technique refined by Caroline Shaw from another member of Roomful of Teeth's vocal warm-up. The gesture involves voices beginning on a closed-mouth hum at a mid-range pitch, sliding lower in the range, sliding up past the original note and opening the mouth to an open "ah" on a specific notated pitch above the starting pitch. Shaw explained the invention of the technique in an interview with the author on June 20, 2019: "The scooping for Sarabande was, honestly, just an 'x' note head. That was something that was going to be <demonstrates raspy open-mouth sigh>. That was what Sarabande was going to be. We – just in the room – Estelí was doing a warm-up and I said: 'Okay, what if we do something like *that*, but slightly like *this*.' And then the notation that's in there, I made up *way* after we had been performing it. Just for myself to make it look like what it sounded like."²⁶

VOCAL FRY

This gesture only occurs briefly toward the end of IV. Passacaglia but actually served as the inspiration for the entire work. The technique involves air passing over a loose glottal closure to the point where the air is released from the mouth in short segments, creating a

²⁵ Shaw, "On Partita for 8 Voices."

²⁶ Shaw, "A Follow-Up Interview."

deep throat sound that repetitively stops and starts. As a generalized explanation, it is the sound of a vocalization beginning, except holding and repeating that moment in the back of one's throat. A similar effect is found on brass instruments in the form of pedal tones. Of this moment's importance, Shaw explained: "The very first thing was the sound of everyone going <vocal fry to sung pitch> into this chord. You know, what happens at the end of Passacaglia? That was the whole point. I just liked that sound and I was trying to create music that leads up to that."²⁷

Refer to Appendix A for a graphical representation of the events as they unfold through the four movements of *Partita for 8 Voices & Wind Ensemble*.

For a more in-depth analysis of the elements of *Partita for 8 Voices*, please refer to Joshua Saulle's 2019 DMA dissertation entitled: Vocal Timbre and Technique in Caroline Shaw's *Partita for 8 Voices*.

²⁷ Shaw, "On Partita for 8 Voices."

CHAPTER 3

Partita for 8 Voices & Wind Ensemble: I. Allemande

The opening moment of the first movement, Allemande, from Caroline Shaw's *Partita for 8 Voices*, is considered to be one of the most iconic in recent classical music history. The work begins with a sole male spoken voice uttering the partial phrase: "to the side"²⁸, which is then picked up in increasingly complex counterpoint by other voices as they expound and innumerate on the original three words. The text references square dancing instructions but soon evolves into instructions for Sol LeWitt wall drawings (also often of a square nature) and other texts selected or invented by composer Caroline Shaw.

Originally, the transcriber sought to replace every aspect of the original *Partita for 8 Voices* vocal parts with wind and percussion parts. It became evident, however, that the iconic nature of the spoken word portion of the first and fourth movements was not nearly as interesting or complex without the inclusion of the text. It was therefore decided to keep all of the spoken word moments (found exclusively in I. Allemande and IV. Passacaglia) in the wind band transcription and that this could be accomplished by amplifying eight spoken word vocalists across the front of the band with the use of microphones. As the vocalists are never required to sing, they could easily be band members not performing on the instrumental parts of *Partita for 8 Voices & Wind Ensemble*, or vocalists or voice actors could be brought in to supplement these roles if there are not available band members. The selected vocalists must be able to speak clearly and with good diction, in addition to having the ability to read rhythmic notation.

²⁸ Shaw, *Partita for 8 Voices*, 2.

As specified in the original *Partita for 8 Voices*, Voices 1-8 can be any range or gender, but the original configuration is SSAATTBB with four women on the upper parts and four men on the lower parts.²⁹ This was the octet configuration selected for the premiere ensemble at University of Kentucky in March of 2019 as comprised of auditioned members of the UK Choristers under the direction of Professor Elizabeth Wilson.

The issue then arose of how to present the opening spoken word portion of the band transcription without it sounding identical to the original vocal work until the full band enters at Rehearsal B. It was noted how shocking it could be for listeners to presume they are hearing the original work only to find the vocalists overtaken by instrumentalists thirteen measures into the piece. This created a necessity for the spoken word introduction of Allemande to be altered in some way in order to present a unique and new aural landscape for the listeners. The inclusion of unpitched percussion was a natural choice for adding to the rhythmic spoken word without detracting from the effect. The transcriber made the decision to mirror each of the spoken voice parts in exact unison on unpitched percussion. With eight vocalists eventually joining in spoken counterpoint, it was necessary to find an instrument or instruments that could produce eight unpitched tones playable by one to four percussionists.

The idea of different types of instruments for each voice was ruled out as the resulting aural landscape would be overly-complex, whimsical, and even comically distracting from the text. When considering the most appropriate instrument for this introduction, credit should be given to Jeremy Maytum (UK DMA Percussion Performance). As a longtime fan of Sō Percussion, Maytum made the connection that

²⁹ Ibid., 1.

Caroline Shaw had already discovered a unique timbre of unpitched percussion by the inclusion of struck terra cotta flowerpots in her percussion ensemble piece, *Taxidermy* (2012).

The transcriber purchased eight terra cotta pots ranging in size from 4"-14" in diameter from various hardware stores. Percussionists were given one large and one small pot to strike, taking on the roles of one female and one male voice, trading off and eventually playing double stops on both pots as the parts complexified (Fig. 2). Due to the size of the smaller pots and the fact that they were purchased from the outdoor section of home improvement stores in January 2019, five pots were cracked, broken, and replaced during the rehearsal cycle. It was decided late in the rehearsal cycle – after the third shopping trip to replace broken pots – that Voices 1-4 would be represented by four terra cotta plates, which can also be described as the saucers one sets terra cotta pots atop for drainage. These plates provided a similar pitch range to the original small pots and are much more durable.

Figure 2. Caroline Shaw transcribed by Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
I. Allemande, mm. 1-3.³⁰

precise ♩ = 132
4 terracotta plates &
4 terracotta pots of differing pitches
w/ yarn mallets

Percussion 1
Percussion 2
Percussion 3
Percussion 4
Voice 3
Voice 4
Voice 5
Voice 6

mp
mp
mp
mp
mp
mp
mp
mp

to the side
and a - round
through the mid - dle and
to the side
to the side
to the side
to the side
to the side

1 2 3

A unique element of *Partita for 8 Voices* is the purposely vague instruction to “stretch pitch slightly in either direction” at m. 20. During the March 19, 2018 interview, Shaw gave additional insight and instruction to this effect:

Initially, it was like “oh, you can choose how much” but now it’s pretty set. Sopranos tend to stretch up and the altos tend to stretch down. And it’s – I think of it like a quarter tone, but I think if you tried something where some people of a section all go together, like they all go a quarter tone and another section all goes up a whole step ... but I think no more than a whole step.³¹

The transcriber felt that specifying how much pitch bend (a quarter, half, three-quarter, or whole step) and in which direction for each individual player’s note would result in too rigid of a request in the band transcription. In addition, the transcriber believed that the university musicians at University of Kentucky

³⁰ Caroline Shaw and Kaitlin Bove, 2019, *Partita for 8 Voices & Wind Ensemble* (Lexington, KY: Caroline Shaw Editions), 1.

³¹ Caroline Shaw, “On Partita for 8 Voices,” interview by author, March 19, 2018, audio, 34:34.

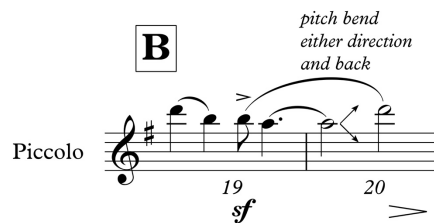
knew their own instruments and pitch bend tendencies best so that an instruction that made room for an amount of choice as to the direction and how much bend was the most collaborative compromise. As Shaw did not give the transcriber the proprietary instructional symbols (such as the horizontal line in Fig. 3), the transcriber also had to determine how to notate this instruction in a way that could be easily interpreted by instrumentalists.

Figure 3. Caroline Shaw, *Partita for 8 Voices: I. Allemande* mm. 18-20. Used with Permission.³²

The initial solution in the first draft of *Allemande* was very similar to Shaw’s original directions. Because a horizontal line such as found in Fig. 3 was not available in the Sibelius software symbol key, the transcriber settled on using a “choral split” symbol to represent the choice to raise or lower the pitch during the bending process. The resulting notation is captured in the piccolo part in Fig. 4.

³² Shaw, *Partita for 8 Voices*, 3.

Figure 4. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble Draft*:
I. Allemande, mm. 19-20.³³



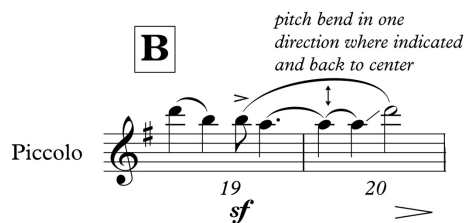
This solution proved problematic for a variety of reasons which only became evident during the January 2019 reading session. The biggest issue was that the notation did not help musicians understand how long to hold the original pitch, how long the pitch bend should last out of the entire note, and when to return to the original pitch. It also did not indicate how long the portamento portion of the bend event should take. Several musicians assumed the instruction implied that the gesture was a slow portamento in both directions, utilizing the entire length of the beat. From a score cleanliness standpoint, the transcriber did not like how much room the “choral split” symbol took up or the fact that it had to follow the end of the bended note as to not clutter other parts of the staff. This also made it a more difficult gesture to achieve, as the musicians were expected to read and interpret an instructional symbol placed after the note it altered.

Once the technique failed in the reading session, the transcriber returned to Sibelius and selected a new notational structure, symbol, and text instruction that broke the technique down into more digestible steps. First, the length of the bended note was divided out into shorter values tied together so that the actual beat or beats that received the bend could be clarified. In the case of Allemande’s mm. 19-20, the pitch bend occurs precisely on m. 20 beat 1 alone, based on the 2012 recording. Next, the choral split

³³ Caroline Shaw and Kaitlin Bove, 2019, *Partita for 8 Voices & Wind Ensemble Draft* (Unpublished), 3.

symbol was replaced by a vertical arrow symbol which could then be placed directly above the bended note. This decluttered the score and put the instruction above rather than after the note it altered. This symbol was not only much closer to Ms. Shaw's original symbol, but the vertical configuration of the line helps musicians to infer pitch bend meaning from the direction of the arrows more quickly. Finally, the text instructions that were initially vague were clarified from "pitch bend either direction and back" to "pitch bend in one direction where indicated and back to center". The combination of these adjustments post-reading session makes the gesture practically fool-proof and future musicians will not need to rely on a previous knowledge of the Roomful of Teeth performance practices before interpreting the instruction. As one final clarification, instructions were added to the Notational Key at the beginning of the score and each instrument part clarifying that the portamentos should occur as quickly as possible and that the pitch bend should not exceed more than a half step in distance from the original note (Fig. 5).

Figure 5. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
I. Allemande, mm. 19-20.³⁴



The individual interpretive demands in Allemande are extensive and much of the original *Partita* score is written with stemless note heads in a spatial configuration that implies length of notes with room for improvisation. In an interview conducted with Ms.

³⁴ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 3.

Shaw on March 19, 2018, the composer clarified that while the stemless passages are meant to be *ad libitum* or improvised upon, Roomful of Teeth has established fairly consistent performance practices after five years of performance. She gave permission to future performers to create their own interpretations of the passages but included the caveat that unison moments of multiple performers on a single passage would be challenging if not notated more precisely. Based on this instruction, the first draft of *Partita for 8 Voices & Wind Ensemble* included identical stemless notation moments for all soloists and aurally transcribed precise notation for any passage involving two or more players in unison based on the 2012 Roomful of Teeth recording of *Partita for 8 Voices*. It was the transcriber's hope that allowing performers the freedom to improvise would make for a wholly novel and unique work with each new performance and ensemble. While an idealistic pursuit, the concept proved to be disastrous in the first reading session.

The majority of the students in the University of Kentucky Wind Symphony had not heard *Partita for 8 Voices* prior to the first sight read in January of 2019. With no aural context, the musicians were studying, interpreting, and improvising on the stemless figures in real time. The transcriber/conductor was immensely disappointed with how differently many of the interpreted passages were produced because the work lost much of the flow and timing of the original. The musicians of UKWS, in collected feedback, noted that the stemless passages made them uncomfortable and confused. It was therefore decided that all stemless segments would be re-notated into strict, aurally-transcribed notation.

The transcriber notated these passages by slowing down the original 2012 audio using audio manipulation software. At a slower speed, the transcriber could then account for subdivision to render a more accurate aural transcription. Once a precise notation of the original was produced, it was added to the band score without simplification of challenging rhythms or the consideration of “countability”. The instruction to play “freely” was also added to each of these passages (as long as they were for soloists). Finally, in several passages, the inclusion of the original text by Ms. Shaw below the musical notation serves as a further interpretive guide for the instrumental performer. The combination of almost impossible rhythmic notation, the direction to play freely, and the inclusion of lyrics allow for a slight amount of interpretation and improvisation from individual soloists without losing the overall shape and effect of the original vocal line. The exception to the policy of non-simplification is found in unison passages where lines are simplified to allow for clarity and precision when multiple performers play the same line. While this is most evident in Allemande, these passages are also found in the other three movements. The stemless note head improvisation technique is still found in one moment of the band transcription and that is at Rehearsal G in Passacaglia (see below).

Note on the following page, the comparison between the Shaw and Bove scores at Rehearsal K. In the original *Partita for 8 Voices* score, Voices 1, 3, 5, and 7 are the most stable and inactive, Voice 2 is the melodic line, stable but active (with exact notation) and Voices 4, 6, and 8 are active but improvisatory (Fig. 6). In *Partita for 8 Voices & Wind Ensemble*, the whole note chords have been solidified by doubling the number of players on each part (but dropping the dynamic to *mezzo piano* as to not overpower the moving lines). The Voice 2 melody has been reinforced by Piccolo and Clarinet 1 doubling in a

two-octave interval at a *mezzo forte*. The three remaining improvisatory lines have been aurally transcribed for notational accuracy, resulting in an almost-impossible rhythmic notation but with the instruction to play “freely” as a soloist (Fig. 7). The response from University of Kentucky Wind Symphony members was that this solution allowed them both understanding of the original shape and the freedom to alter in an improvisational manner.

Figure 6. Caroline Shaw, *Partita for 8 Voices: I. Allemande*, mm. 90-93. Used with Permission.³⁵

The musical score is for 8 voices, numbered 1 through 8. It is in the key of D major (one sharp) and common time. The notation is complex, with many notes beamed together in some parts, particularly in the lower voices. Dynamics include *mf* (mezzo-forte) and *p* (piano). A 'K' in a box is at the top left, and an 'a' in a box is in measure 90. A triplet of eighth notes is marked in measure 93. The measures are numbered 90, 91, 92, and 93 at the bottom.

³⁵ Shaw, *Partita for 8 Voices*, 9.

K



In the examples on the following pages, two items should be noted. The first is that in Shaw's score, her entrances of Voices 1, 3, 2, and 4 (in that order) are all written identically in spacing, shaping, and articulation with regard to the stemless note head notation (Fig. 8). The variations heard in the 2012 Roomful of Teeth recording of *Partita for 8 Voices* are thanks to the individual vocalist's interpretation of the gesture. For the band transcription, the transcriber did not trust the individual players to improvise over the gesture sufficiently once the stemless note head version failed and traditional notation was required. It was therefore decided that, once again, each solo line would be written as close to rhythmically accurate as possible, as dictated from the 2012 recording, and then

³⁶ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 13.

the direction of “freely” would be added to each solo voice to allow the player some level of flexibility when performing their individual line. To help with phrasing the gesture, the text “round and around and through” was included in the instrumental parts as was the previous “far and near are all around” and the earlier “time and time again” (Fig. 9).

Figure 8. Caroline Shaw, *Partita for 8 Voices: I. Allemande*, mm. 106-107. Used with Permission.³⁷

106

107

³⁷ Shaw, *Partita for 8 Voices*, 12.

Figure 9. Caroline Shaw transcribed by Kaitlin Bove, Partita for 8 Voices & Wind Ensemble:
I. Allemande, mm. 112-120.³⁸

112 113 114 115

116 117 118 119 120

CHAPTER 4

Partita for 8 Voices & Wind Ensemble: II. Sarabande

While the shortest movement of the four, Sarabande proved to be uniquely challenging in its variety of architectural, technical, and textural demands warranting creative solutions in the transcription setting. It was the first movement the transcriber completed as a preliminary draft but also necessitated the most revisions and edits along the way as solutions were attempted and failed. The first issue to tackle was the key signature. Shaw originally set Sarabande in B Major, hinted at with B Lydian at the end of Allemande, and serving as the dominant to the cadential E in m. 112 of the first movement. This key also connects to the B drone established early in the third movement, Courante, and serves as a mediant relationship to the G Major tonality in m. 36. The key of B, however, serves as a terrible fundamental for modern wind instruments, specifically brass, that are mostly pitched in C or B-flat fundamentals. In addition, a moment of *sygyt*-style throat singing at m. 48 inspired an “overblow” technique on concert flute in C which would be a near-impossible expectation if requested on a B-foot flute extension.

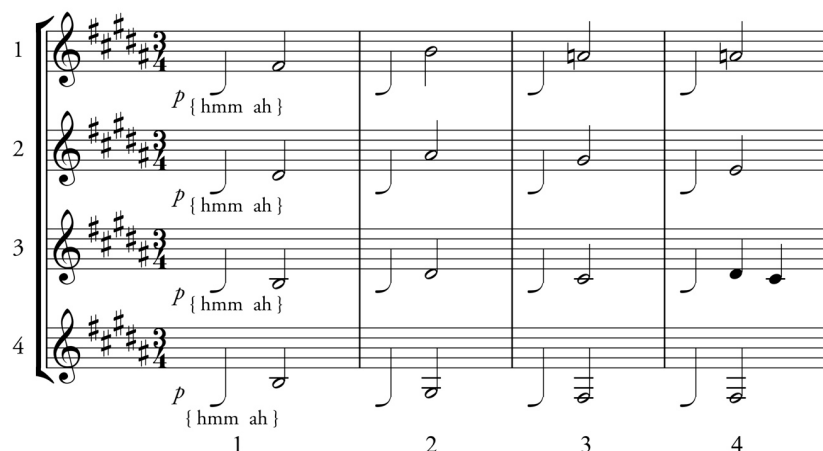
Permission from Ms. Shaw was obtained to raise the key of Movement II from B Major to C Major which creates a more effective brass entrance on the root and fifth at m. 32. The overblown flute figure in m. 48 is also much more accessible in C. The choice to raise the key a half-step rather than lower it to B-flat was made on the basis of the overblown flute range and the fact that the transcription calls for trumpets in C rather

³⁸ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 15.

than trumpets in B-flat. The relationship between the unchanged keys of the first and third movements are now mediant (E – C) and subdominant (C – G). However, the relationship between the second and third movements' tonalities should not be given great consideration as there are twelve measures of unpitched percussion at the beginning of Courante to reset the listener's ear to the tonality.

The issue of time signature in Sarabande was initially confounding but was eventually resolved. Ms. Shaw's original composition is constructed in 3/4 time with the closed-mouth sigh occurring on beat one and the half note chord occurring on beats 2 and 3 (Fig. 10). In the first draft of the wind ensemble transcription, the time signature and pulse were left as-is. However, upon conducting the movement in practice, problems arose when accounting for the actual pulse of the 2012 Roomful of Teeth recording. The performed half notes in the recording were generally slightly shorter than written, the ensemble tended to breathe together for a full pulse between measures, and the closed-mouth sigh felt like an anacrusis to the half note chord, which subsequently felt like a downbeat.

Figure 10. Caroline Shaw, *Partita for 8 Voices: II. Sarabande*, mm. 1-4. Used with Permission.³⁹



The first solution to this notational and practical gap was to rewrite the part in a strict notation that more closely reflected the Roomful of Teeth recording. The time signature was changed to 4/4 and the closed-mouth sigh effect was placed as an anacrusis to the chord with a quarter value of rest occurring on every beat three to give the ensemble space to breathe as in the recording (Fig. 11). This draft seemed agreeable as it allowed room for the breath moment and put more emphasis on the chord in the hierarchy of beats in addition to feeling comfortably conductible.

Figure 11. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble Draft: II. Sarabande*, mm. 1-4.⁴⁰

³⁹ Shaw, *Partita for 8 Voices*, 16.

⁴⁰ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble Draft*, 19.

The above solution, however, raised several issues: the half note still felt slightly long in comparison with the Roomful of Teeth recording and Ms. Shaw was displeased with the change in pulse and meter. She explained that in order to keep the movement in a traditional Sarabande feel, it must maintain a 3/4 pulse with the heaviest emphasis placed on beat 2. With these new restrictions, a second and final draft was created that managed to solve all previous issues. The meter of 3/4 is maintained through the majority of the movement except during moments of improvisation and where extra liberty of space was taken by Roomful of Teeth in the 2012 recording. The last beat of each measure has been left open for the ensemble breath and the chord (originally a half note that was slightly too long) has been redefined as a fermata quarter note which allows the conductor more control over the length of the note (Fig. 12). These notes should be held at the conductor's discretion, but somewhere between the length of a quarter and a half note.

Figure 12. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
II. Sarabande, mm. 1-4.⁴¹

Cl. 1

breath attack

p

sim.

Cl. 2/3

breath attack, div.

p

sim.

3. bring out

B. Cl. 1/2

solo, fingered chromatic glissando

mp

1 2 3 4

The signature closed-mouth sigh in Sarabande became the most experimented and contested technique in the entire transcriptional process. The original vocal technique

⁴¹ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 19.

involves four female voices humming with mouths closed on an approximate mid-range pitch, sliding the hum to an approximate lower-range pitch, then sliding up to an exact higher-range pitch at which point, the four vocalists open their mouths to sing a triad on the syllable “ah” (see Fig. 10, m. 1). An instrumental equivalent becomes challenging when the sound is broken down into all its parts. There is a tone and volume shift between the hum and the open-mouth vocalization and the portamento technique is nearly impossible on most wind and percussion instruments. The approximation of the starting and mid-effect pitches also provided a challenge in cleanliness of effect if more than one instrumentalist is required to perform it at a given time. To find a solution for this technique, the transcriber interviewed several instrumentalists from woodwind, brass, and percussion backgrounds to gather ideas.

Most musicians gave the advice to put the effect on trombone or half-valve trumpet as this would create the desired portamento effect easily. The transcriber was uninterested in utilizing brass because the tonality and volume of the brass section needed be saved for the fortissimo entrance into m. 33. Jamie Vilseck, a percussion doctoral student at University of Kentucky, offered a unique technique from the timpani. He placed a suspended cymbal upside down on a timpani head and rolled on the cymbal with timpani mallets as he raised and lowered the timpani pitch via the foot pedal. This provides a muted portamento technique that matches the original vocal technique nicely. Next, woodwind instruments were considered to round out the timbre and volume of the timpani. Bass clarinet was selected to add to the portamento/glissando effect as the open-mouthed “ah” chord would sound in soprano clarinet choir and the bass clarinet would connect the timbre of the first effect to the second. Alto and bass flute were also

introduced to the glissandos as they have a gentle and somewhat subdued timbre and would blend the more edgy bass clarinet into the timpani sound.

In the original reading session, it was requested of the principal concert flute that she remove her headjoint and play a portamento into an exact pitch with her finger inside the bore. This experiment was discarded after the initial reading as the range of the headjoint was much higher than the other instruments and the effect sounded more comical and inconsistent than the original intent. Apologies were made to Ms. Sarah Tuley, a doctoral flute student at University of Kentucky, for deserting her valiant efforts. The alto flute, bass flute, bass clarinet, and timpani were given the direction to begin on an approximate pitch on or lower than the beat 2 pitch (based on the individual instrument's range), fall approximately a third, and rise approximately a fifth to the specified pitch on beat 2. The timpani were not given a beat 2 pitch so that the timpanist could use the additional time to reset the pedal for the repeated effect. The final instrument added to the gesture was bowed vibraphone on the two outer pitches of each open-mouthed chord (Fig. 13). This helped to lend stability and resonance to the stressed chord of the gesture.

Figure 13. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
II. Sarabande, m. 1.⁴²

alto flute, fingered
chromatic glissando

A. Fl. *mp*

bass flute, fingered
chromatic glissando

B. Fl. *mp*

Cl. 1 breath attack *p*

Cl. 2/3 breath attack, div. *p*

B. Cl. 1/2 solo, fingered
chromatic glissando *mp* *I*

Timp. inverted cymbal on timpani w/
mp

Perc. 2/3 perc. 2/3: vibraphone w/ bow
one instrument, two players *mf* *I*

Starting at Rehearsal B, there is a significant amount of stemless notation in the original vocal score as required by both soloists and small groups of singers. As in Allemande and based on the lessons learned in the first reading session, all improvisational material was removed from this passage in favor of aurally-transcribed rhythms inspired by the 2012 Roomful of Teeth recording. The male vocal solo at B became a euphonium solo with more players joining in at m. 31 (Bove transcription). The

⁴² Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 19.

euphonium solo is marked “freely” as a solo and “strictly” as the second player enters. Once the full brass section enters at the anacrusis to m. 33, the unison line is very strict and precise with accents and articulations included where the vocalists accented notes in the recording.

The timbre of this moment was also called into consideration as the full-chested belt from the four male voices of *Roomful of Teeth* becomes one of the most powerful moments of the entire piece. To achieve this laser-like tone, brass ranging from trumpet through euphonium in a two-octave interval with the instruction of “bells up, bright tone” were incorporated. In addition, the two oboe parts match the upper brass line with the instruction to perform “ala rhaita”. This technique is drawn from the fifth movement of John Corigliano’s *Concerto for Oboe and Orchestra* (1975), *Rheita Dance*, in which the oboe player takes the reed in their mouth up to the thread, resulting in a spread, bright, nasally tone consistent with the sound of a Moroccan rhaita.⁴³ While almost overpowered by the brass, the oboe effect adds intensity and an edge of sound reflected from the abrasive quality of the original. This idea was provided by composer and Corigliano student, John Mackey, when advising on an early draft of *Partita for 8 Voices & Wind Ensemble*.

The final measure of *Sarabande* was another puzzle that warranted breaking down into smaller parts before reassembling into the band transcription. The measure begins with four female voices on a major third followed by the unspecified entrance of a perfect fifth in two male voices, then by the unspecified entrance of a hummed outline of the triad plus its second and the *sygyt* whistled outline of the triad plus its second (Fig. 14).

⁴³ John Corigliano, *Concerto for Oboe and Orchestra, V. Rheita Dance* (New York: G. Schirmer, 1975).

Figure 14. Caroline Shaw, *Partita for 8 Voices: II. Sarabande*, m. 48. Used with Permission.⁴⁴

The musical score for Figure 14 shows measures 47 and 48 of 'Partita for 8 Voices: II. Sarabande' by Caroline Shaw. The score is for 8 voices (1-8) and includes woodwinds, keyboards, and timpani. Measure 47 features a 'mm' (timpani) part with a 'mm' box. Measure 48 features a 'mm' part with a 'mm' box, an 'ad lib' section for woodwinds, and an 'ad lib' section for woodwinds. The score is in G major (one sharp) and 3/4 time. The tempo is 'all fade out ad libitum'.

As the movement started and ended with a similar shape, it felt necessary to utilize the same instruments for this ending as established at the beginning; therefore, only woodwinds, keyboards, and timpani were incorporated into this measure. The C major (in the band transcription) triad is established by the woodwinds and timpani in two parts just as in the vocal score, leaving only flutes, vibraphone, and crotales available for the hum and the *sygyt* whistle. The alto flute enters on the hum, harkening back to the hum technique from the opening moment of Sarabande. The piccolo then enters two octaves above to provide a clear but thin “whistle” timbre on the *sygyt* voice. Finally, the concert flute is incorporated as a third voice (altered from the two-voice original) on two octave harmonic overtones above C4 and D4 fundamentals. This effect closely matches

⁴⁴ Shaw, *Partita for 8 Voices*, 18.

both the technique and timbre of the *sygyt* form of Tuvan throat singing utilized in the original.

The bowed crotales and vibraphone provide two more voices to isolate notes of the overtone series. The vibraphone isolates the root, the fifth, and the second. The crotales isolate the root, sharp fourth, and fifth. The sharp fourth is not found in the original Shaw score but can be heard from the *sygyt* whistle in the Roomful of Teeth recording (likely as an unintentional overtone isolation by Voice 6 during one iteration of the pattern), and represents a beautiful, organic realness to the work that the transcriber did not want to discard. All of the overtone lines in this measure are written stemless in order to allow the individual player to create their own sense of time and space within the figure. The three overtone flute parts and two keyboard parts are directed to repeat to the end as the measure approaches *niente*. The players should feel comfortable to phase and alter their entrances and interpretations of the figure each time they restart, as if they were adjacent windchimes tossing lazily in the wind.

To resolve the aleatoric nature of this measure, it was reworked into a bar of 5/4 and given the direction to last approximately thirty seconds with five conducted cues representing each event. Each event is then marked with a boxed number 1-5 so that each musician can time their entrance. At the premiere, the conductor/transcriber used the five fingers of her left hand to cue each event in the measure. Once all five events have begun, the ensemble approaches *niente* and individual players release in any order, following the instruction “all fade out *ad libitum*” which is a direct instruction lifted from Shaw’s original score (Fig. 15).

Figure 15. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
II. Sarabande, mm. 54-59.⁴⁵

approx. 30 seconds, 5 conducted cues

all fade out ad libitum

slower

Picc. (Flute) *mp* *pp* *n* *piccolo repeat to end* *4.*

Fl. 1 *mp* *pp* *n* *harmonic overtones repeat to end* *5.*

A. Fl. *mp* *p* *n* *repeat to end* *3.*

B. Fl. *mp* *p* *n* *1.*

Bsn. 1/2 *p* *n* *2.*

Cbsn. *p* *n* *2.*

Cl. 1 *mp* *p* *n* *2.*

Cl. 2/3 *mp* *p* *n* *1.*

B. Cl. 1/2 *mp* *p* *n* *1.*

Cb. Cl. *p* *n* *2.*

Sop. Sax (Alto) *mp* *pp* *n* *1.*

Alto Sax. *mp* *pp* *n* *1.*

Ten. Sax. *mp* *pp* *n* *1.*

Bari. Sax. *mp* *p* *n* *2.*

Timp. *remove cymbal* *p* *n* *2.*

Perc. 2 *mp* *p* *n* *crotales w/ bow repeat to end* *4.*

Perc. 3 *mp* *p* *n* *4.* *repeat to end*

54 55 56 57 58 59

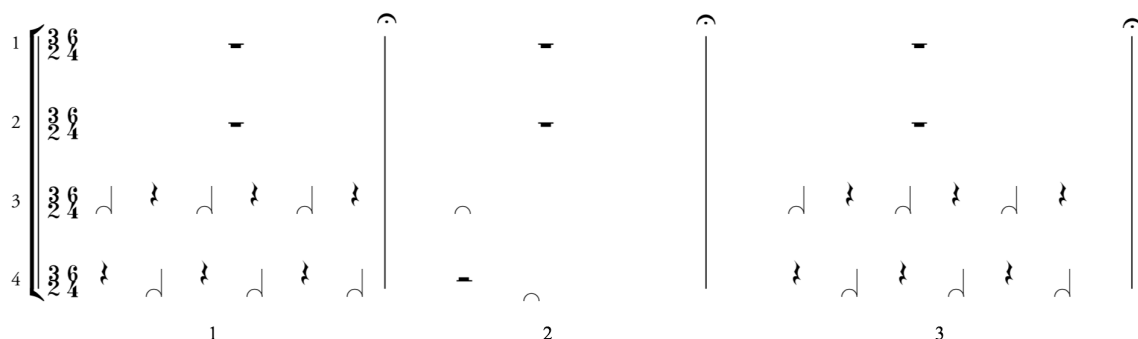
⁴⁵ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 23.

CHAPTER 5

Partita for 8 Voices & Wind Ensemble: III. Courante

The third movement is, at its core, an experiment in throat singing. Shaw combines two world traditions of throat singing (that of the Mongolian Tuvan people and the Arctic Inuit people) and several different techniques from these practices. The movement opens with Voice 3 and 4 engaged in an Inuit Throat Singing game in which Voice 3 establishes a metered pattern and Voice 4 echoes it by repeating each inhale or exhale in the offbeat created by the pulse. Shaw has created a notational system for this technique by using a series of open note heads: exhales represented by downward facing note heads and inhales represented by upward facing note heads (Fig. 16).

Figure 16. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 1-3. Used with Permission.⁴⁶



In selecting an appropriate substitution in the wind band for this breath effect, it was important that the resulting performance remain serious, accurate, and consistently effective. The idea of wind players breathing through their instruments to achieve a facsimile was briefly considered but quickly discarded. To begin, these sounds are often nearly inaudible, and the effect between exhale and inhale would be imperceptible. In

⁴⁶ Shaw, *Partita for 8 Voices*, 19.

addition, the chance of a player accidentally sounding a note through the passage is high, and one audible “burp” of pitched tone would effectively ruin the texture. The Inuit Throat Singing game provides a foundation for approximately 75% of the movement and it seemed unwise to dedicate so many wind players to the effect for so long. Finally, the effect of breathing through one’s instrument is often considered a whimsical novelty technique and it felt important to achieve a more somber tone at this moment in *Partita* than that effect could establish. It was therefore decided that the breath effect in the Inuit Throat Singing game moments be given over to the percussion section and notated on cymbals.

At any given moment in Courante, up to four voices are engaged in the game. Therefore, all four percussionists (minus the timpanist) would be required to achieve the effect. It was contemplated whether to employ eight cymbals (two cymbals per percussionists) and have each cymbal represent a voice’s inhale or exhale, or to use just four cymbals. The four-cymbal model was settled on as it generated less instrumentation and spatial demands on the percussion section and negated the issue of how to quickly mute two cymbals played in rapid succession by one player. To achieve an inhale and exhale effect on a single cymbal, the player is required to strike the dome and the edge, which generate two distinct pitches. The dome of the cymbal is slightly higher pitched, shallower, and “ting-y”, while the edge rings a little lower, warmer, and mellower. The dome, therefore, substitutes for the inhaled breath while the edge represents the exhale. This is notated in the score by each player reading off a two-lined percussion staff where the notes on the bottom line are to be struck on the edge and the notes on the upper line are to be struck on the dome. Instructions at the beginning of the movement identify that

the cymbals are to be choked on each rest with the hand not striking the instrument (Fig. 17). Percussionists are to select four distinct cymbals ranging in pitch (in order to achieve distinct ranges and colors). The percussionists surveyed for this transcription agreed that 8-inch to 16-inch crash or splash cymbals would serve well and be readily available in most percussion inventories.

Figure 17. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
III. Courante, mm. 1-5.⁴⁷

4 graduated-size thin cymbals from 8"-16"
with wire brush; choke on rests

Perc. 1
Perc. 2
Perc. 3
Perc. 4

edge mp
dome
mp
1 2 3 4 5

The movement begins with all percussionists on wire brushes to achieve a soft, organic effect. A glottal accelerando in Shaw’s original setting (Fig. 18) occurs several times throughout the piece and this effect is achieved by a mandolin roll on the cymbal (Fig. 19). To achieve this technique, the player turns the wire brush vertically so that the striking zone of the brush is perpendicular to the edge of the cymbal. The player then brings the edge of the cymbal $\frac{1}{4}$ to $\frac{1}{2}$ an inch into the end of the brush and rolls the brush up and down along a single point of the cymbal’s edge. This technique is similar to the four-mallet marimba technique also called a “mandolin roll”. Later, in m. 82, the

⁴⁷ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 24.

percussionists are asked to switch to a drum stick for the same striking technique from the beginning. This was done to help balance the increasing volume of the full band through this section. The percussionists return to brushes at m. 114 for the recapitulation of the original material from the beginning of the movement.

Figure 18. Caroline Shaw, *Partita for 8 Voices: III. Courante*, m. 20. Used with Permission.⁴⁸

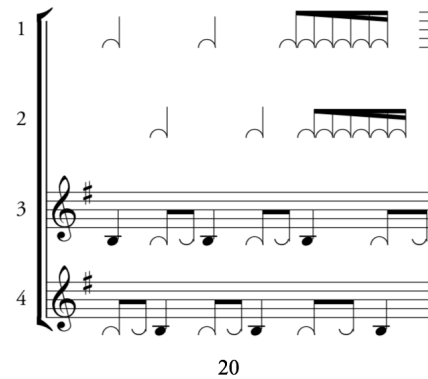
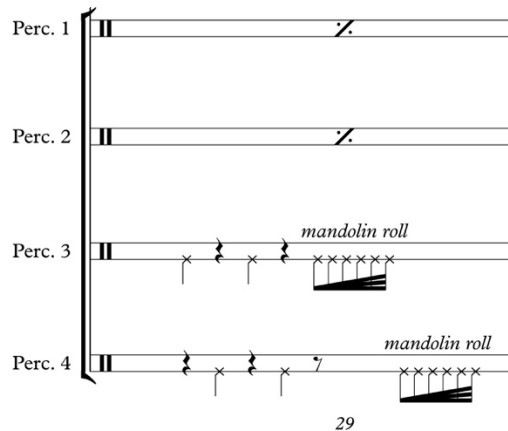


Figure 19. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble: III. Courante*, m. 29.⁴⁹



Because of the tight canonical nature of the interplay between these parts, it is recommended that the four percussionists stand shoulder-to-shoulder during the third movement and that their cymbals be set up in a shallow half-circle facing the conductor.

⁴⁸ Shaw, *Partita for 8 Voices*, 20.

⁴⁹ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 24.

Should the performance space allow, this configuration could be arranged in front of the band which will allow improved audibility and add a visual element to the movement. Should enough cymbals be available, these cymbals should be arranged in the playing configuration for the entirety of the piece and other cymbals should be used for the other movements to avoid reconfiguration of equipment between movements. As a performance note, the four cymbal parts of *Courante* proved to be one of the most challenging sections to clean and perform accurately and it is recommended that sectional time be devoted to this very important moment of *Partita for 8 Voices & Wind Ensemble*.

At the end of *Courante* (starting in m. 185), a Throat Singing technique is performed unlike any other in *Partita for 8 Voices*. The score calls for an “akinisie rumble” in Voice 1 which the transcriber originally presumed was a standard technique but could find nothing in publication related to it (Fig. 20). During the first interview with Ms. Shaw, it was explained that this technique was taught to Roomful of Teeth and subsequently named after Inuit musician and teacher, Akinisie Sivuarapik.⁵⁰ While the effect is notated identically four times from m. 185 to m. 191, Estelí Gomez (who sings Voice 1 in the Roomful of Teeth Recording) performed iteration 1 and 3 by inhaling and iteration 2 and 4 by exhaling.⁵¹ As the effects came from the Inuit Throat Singing tradition, the sounds in the transcription were kept in the percussion family. The transcriber opted for iterations 1 and 3 to be represented by a sizzle cymbal, achieving a sustained, guttural, but thin sound. Vocal iterations 2 and 4 were more from the chest

⁵⁰ Shaw, “On Partita for 8 Voices.”

⁵¹ Ibid.

with an audible rattle, so the choice of vibraslap serves as a similarly surprising timbre in the wind setting (Fig. 21).

Figure 20. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 185-186. Used with Permission.⁵²

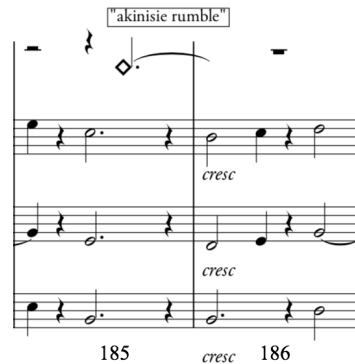
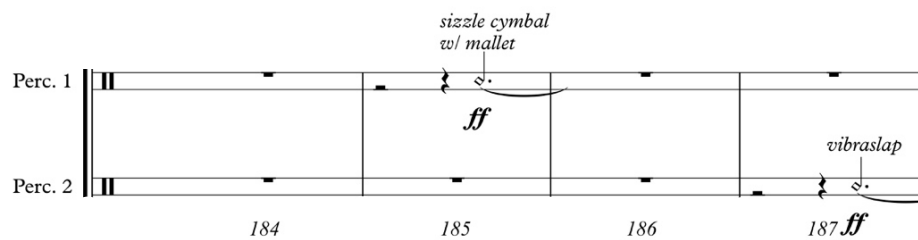


Figure 21. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble: III. Courante*, mm. 184-187.⁵³



Tuvan Throat Singing makes several appearances in this movement, including the prevalent *xöömei* technique and the only example of *kargyraa* used in *Partita for 8 Voices*. At m. 132, Voice 4 (female) is prompted to sing a G3 with the *xöömei* effect. Because it is a female voice at low-middle range, this moment of throat singing is translated to low woodwinds with Bassoon 2, Contrabassoon, Contrabass Clarinet, Tenor Saxophone, and Baritone Saxophone on G2 or G3. The bassoons take more reed in their mouths to play with the *ala rhaita* technique cited earlier, while the Contrabass Clarinet and Baritone Saxophone are also prompted to take more mouthpiece to produce a

⁵² Shaw, *Partita for 8 Voices*, 36.

⁵³ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 43.

splitting, guttural sound. The Tenor Saxophone plays a G3 multiphonic fingering (selected by the player based on their instrument's tendencies) or has the option to growl if no effective multiphonic is available.

In m. 144 of the original *Partita for 8 Voices*, the *kargyraa* effect is performed by the male Voice 8 on a B2. Because this style of throat singing is generally lower with more of a clear and powerful overtone than the *xöömei* technique, this part is given to both Tubas and the Bass Trombone on a B1 who must also sing the B2 octave above as a multiphonic. The two Tuvan throat singing techniques are divided in register, instrument families, and technique to achieve clear timbral differences between their effect in the movement. At m. 201, both the *xöömei* effect and the *kargyraa* effect return in Voices 6, 7, and 8. With the *xöömei* entering two measures before the *kargyraa*, a similar texture to m. 132 is used with multiphonic (or growling) Tenor Saxophone and Baritone Saxophone, Bassoon 1 and 2 in octaves with contrabassoon a fifth below *ala rhaita*, and guttural mouthpiece technique in the Bass Clarinets and Contrabass Clarinet. When the *kargyraa* technique enters at m. 203, it is represented by three octaves of low brass (on G1, G2, and G3) singing the G3 multiphonic above. These two distinct vocal techniques are combined and blended for six measures until the ensemble releases on a cued glissando fall. These six measures are some of the most powerful and aurally challenging of the entire piece.

At m. 65, Shaw includes the only pre-existing melody in the entire 26-minute piece by including the American hymn tune, “The Shining Shore” (Fig. 22). The tune was written by New Englander George F. Root in 1856 and is an excellent example of the simple, four-part hymnody popular during the Second Great Awakening revivalist era of

American Protestantism. Shaw's first statement from mm. 65-81 is set with the four female voices in tight homophony and devoid of text. This seemed a purposeful choice as the hymn text is easily accessible and of a complimentary nature to *Partita* as a whole. Shaw's setting, therefore, is considered to be a sort of "instrumental" texture of the hymn, which accounts for both the lack of text and the narrower range than one might find in a traditional SATB church arrangement. To compliment this compositional choice, it was decided to transcribe this moment into a brass quartet setting for the wind band version. The new setting includes two trumpets in C, a horn, and a euphonium. This brass quartet serves a more homogenous timbral function than a congruent woodwind quartet and is the transcriber's nod to the prevalence of the brass ensembles popular in American civic music in the mid-19th century when the original 1856 hymn was composed.

Figure 22. George F. Root, "The Shining Shore", in *The Hymnal*, edited by Joseph T. Duryea.⁵⁴

THE SHINING SHORE. G. F. ROOT.

733. *The Shining Shore.*

1 My days are gliding swiftly by;
And I, a pilgrim stranger,
Would not detain them as they fly, —
Those hours of toil and danger.
For, oh! we stand on Jordan's strand;
Our friends are passing over;
And, just before, the shining shore
We may almost discover.

2 We'll gird our loins, my brethren dear,
Our distant home discerning:
Our absent Lord has left us word,
Let every lamp be burning.
For, oh! we stand, &c.

3 Should coming days be cold and dark,
We need not cease our singing:
That perfect rest nought can molest,
Where golden harps are ringing.
For, oh! we stand, &c.

4 Let sorrow's rudest tempests blow,
Each chord on earth to sever:
Our King says come; and there's our
For ever, oh! for ever. [home,

For, oh! we stand on Jordan's strand;
Our friends are passing over;
And, just before, the shining shore
We may almost discover.

734. *"Jerusalem, my Happy Home"*

1 JERUSALEM, my happy home,
Oh how I long for thee!
When will my sorrows have an end, —
Thy joys when shall I see?

2 Reach down, O Lord! thine arm of grace,
And cause me to ascend
Where congregations ne'er break up,
And sabbaths never end.

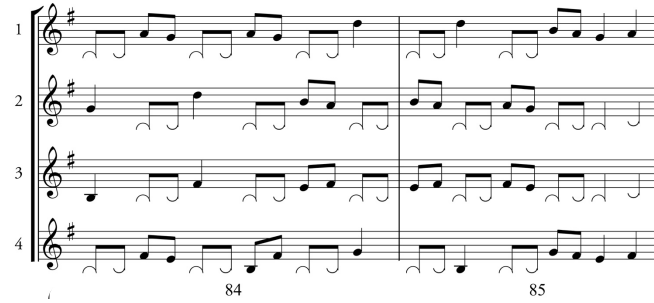
3 Jesus my Lord to glory's gone:
Him will I go and see;
And all my brethren, here below,
Will soon come after me.

4 When we've been there ten thousand
Bright shining as the sun, [years,
We've no less days to sing God's praise
Than when we first begun.

After the first statement of "The Shining Shore", a complimentary melody is presented in melismatic variation with a hocketed effect between Voices 1-4 beginning in m. 85 (Fig. 23). The hocket is tightly woven, with each voice singing one quarter note's duration of the melodic content interjected with a succession of Inuit Throat Singing exhale/inhale at the eighth note value. The last three counts of each two-measure phrase feature a short tertian duet between two of the voices and abandon the running eighth note pulse for a brief respite.

⁵⁴ George F. Root, "The Shining Shore," in *The Hymnal*, ed. Joseph T. Duryea (Philadelphia: J.A. Black, 1874), 310.

Figure 23. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 84-85. Used with Permission.⁵⁵



The first attempt at the transcription for this section was a direct facsimile of the one-beat hocket beginning in high brass with the percussion transitioning to drumsticks on cymbals for the Inuit Throat Singing game effect (Fig. 24). This proved an ineffective strategy for arranging this moment because it failed to take into account the timing gaps in each individual wind part as well as the difficulty for brass particularly to play wide, unexpected leaps in rapid succession. The draft workshop gave valuable insight into the problematic nature of dividing the sung pitches from the Inuit Throat Singing “breathing” and placing them into separate parts. While possible to perform, it was decided that too much rehearsal time would be needed to make the original one-beat hocket effective.

⁵⁵ Shaw, *Partita for 8 Voices*, 26.

Figure 24. Caroline Shaw transcribed by Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble Draft*:
III. Courante, mm. 82-83.⁵⁶

The musical score for Figure 24 is for the section III. Courante, measures 82-83. It is written in 3/2 time and includes staves for Tpt. 1, Tpt. 2/3, Hn. 1/2, and four percussion parts (Perc. 1-4). The key signature has one sharp (F#). The score includes dynamic markings such as *mf* and *mf* with stick. There are also performance instructions like "play out" and "1.". The percussion parts are marked with 'x' for specific rhythmic hits. The measure numbers 82 and 83 are indicated at the bottom of the score.

For the final draft, this section was rearranged to feature a three-beat hocket per part, effectively dividing each measure in half with a call and a response. The choice to hocket the voices in a three-beat interval rather than a two-beat interval was made based on the original three-beat statement at the end of every two measures that remained unchanged (Fig. 25). This allows for the light, clipped phrasing of the original while still making entrances and timing manageable for wind players jumping in after rests. In addition, this section lends an opportunity for featured duets of both traditional and non-traditional pairings including two trumpets, two horns, soprano saxophone and trumpet, clarinet and horn, alto saxophone and trumpet, and flute and horn.

⁵⁶ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble Draft*, 30.

Figure 25. Caroline Shaw transcribed by Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
III. Courante, mm. 82-83.⁵⁷

The musical score for Figure 25 is for the movement III. Courante, measures 82-83. It features a wind ensemble and four percussionists. The staves are as follows:

- Tpt. 1:** Treble clef, key of D major. Measure 82: quarter note D4, quarter note E4, quarter rest. Measure 83: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*. Marking: *play out*.
- Tpt. 2/3:** Treble clef, key of D major. Measure 82: whole rest. Measure 83: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*. Marking: *3. play out*.
- Hn. 1/2:** Treble clef, key of D major. Measure 82: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*. Marking: *1.*
- Hn. 3/4:** Treble clef, key of D major. Measure 82: whole rest. Measure 83: whole rest.
- Tbn. 1/2:** Bass clef, key of D major. Measure 82: whole rest. Measure 83: whole rest.
- Timp.:** Bass clef. Measure 82: whole rest. Measure 83: whole rest.
- Perc. 1:** Percussion line. Measure 82: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*. Marking: *with stick*.
- Perc. 2:** Percussion line. Measure 82: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*.
- Perc. 3:** Percussion line. Measure 82: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*.
- Perc. 4:** Percussion line. Measure 82: quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4. Dynamic: *mf*.

Measures 82 and 83 are indicated at the bottom of the percussion staves.

Along with the use of “The Shining Shore,” other melodic and harmonic qualities of Courante give the movement a decidedly American folk feel. One element that plays into this feeling is the bass drone beginning at m. 121 where Voices 5-8 create a rhythmic texture between a hummed “mmb” on G2 and D3 between beats of Inuit Throat Singing (Fig. 26). The “mmb” syllable creates a slight bend in pitch, dynamic, and weight that is reminiscent of a washtub bass, musical jug, or jaw harp one might hear in an Appalachian jug band.

⁵⁷ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 30.

Figure 26. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 122-123. Used with Permission.⁵⁸

The image shows a musical score for four voices, numbered 5, 6, 7, and 8. The score is for measures 122 and 123 of the piece 'Partita for 8 Voices: III. Courante' by Caroline Shaw. The notation is as follows:

- Staff 5 (Soprano):** Measure 122 has a half note G4, a quarter rest, and a half note G4. Measure 123 has a half note G4, a quarter rest, and a half note G4. Dynamic marking: *mp*.
- Staff 6 (Alto):** Measure 122 has a half note G4, a quarter rest, and a half note G4. Measure 123 has a half note G4, a quarter rest, and a half note G4. Dynamic marking: *mp*.
- Staff 7 (Bass):** Measure 122 has a half note G3, a quarter rest, and a half note G3. Measure 123 has a half note G3, a quarter rest, and a half note G3. Dynamic marking: *mmb*.
- Staff 8 (Bass):** Measure 122 has a half note G3, a quarter rest, and a half note G3. Measure 123 has a half note G3, a quarter rest, and a half note G3. Dynamic marking: *mmb*.

The measures are labeled 122 and 123 below the staves.

This section was treated in the transcription by introducing a lower acciaccatura before the drone pitches in low woodwinds and brass (Fig. 27). Effectively, the acciaccatura is a “scoop” (common in jazz articulation) and serves to give weight and volume to the drone note while adding a bend of pitch before the drone is sounded. The other, more novel, solution is the incorporation of actual jaw harps into the wind ensemble transcription.

⁵⁸ Shaw, *Partita for 8 Voices*, 31.

Figure 27. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
III. Courante, mm. 123-124.⁵⁹

The musical score for measures 123 and 124 of the Courante movement from *Partita for 8 Voices & Wind Ensemble* by Caroline Shaw, transcribed by Kaitlin Bove. The score is written for a wind ensemble and eight voices. The key signature is one sharp (F#). The instruments and parts are: Bsn. 1/2, Cbsn., Cb. Cl., Tpt. 1, Tpt. 2/3, Hn. 1/2, Euph. 1/2, Tba. 1/2, Timp., Perc. 1-4, and Voices 1-8. The score shows measures 123 and 124. Dynamics include *mp*, *solo*, and *mf*. Performance instructions include "+ I.", "solo", "2. solo", "I. solo", and "+ (1) D jaw harp". The percussion parts (Perc. 1-4) show rhythmic patterns with 'x' marks indicating specific sounds or techniques. The voices (Voices 1-8) are shown as a single staff with a key signature change to one sharp (F#) in measure 124.

The jaw harp is a primitive instrument found in many cultures of world music. However, in America, it is synonymous with simple folk and traditional music as it can only produce a drone pitch. As the transcriber already owned several jaw harps and had an interest in the instrument before work on the transcription began, the relevancy to this moment of the piece was organic. While the idea came naturally, the execution proved to be one of the more difficult areas of the process. It was first established what pitched jaw harp would be needed. The average jaw harp is unpitched but can be pitched rather precisely based on materials, size, and the length of the reed or tongue. Considering only

⁵⁹ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 37.

the drones after m. 118 (which is when Courante arrives at the jug band feel), a G2 begins at m. 121, D3 at m. 123, and B2/B3 at m. 138. Jaw harps pitched in D and G are relatively easy to find because of their correlation with open strings on the fiddle, but B harps are impossible to find outside of chromatic sets or custom instruments. An order was placed with Jamie Bebb at The Harpery (theharper.com) for two D2 and two G2 Szilágyi Chancellor harps as well as four custom B1 Glazyrin Lighthouse harps. The specific harps were selected based on beginner playability, range, and inventory.

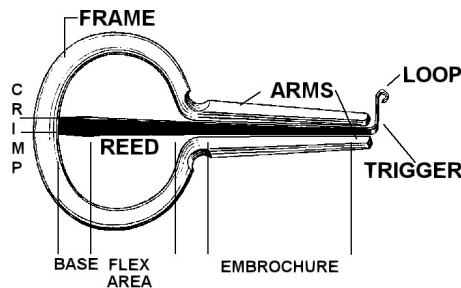
As the transcription is for wind band, it was important to limit the instrumentation to winds and percussion only. While string bass, harp, and piano are often instruments included in modern wind bands, they are often all paid players that must be brought in for dress rehearsals and performances in addition to all being members of the string family. The jaw harp, however, is a wind instrument that can be learned by novices and serves as an additional way to engage the eight vocalists amplified in the front of the band who have not spoken since the first movement. A diagram of the harp is found in Figure 28.

To play, the frame of the harp is gripped in the left hand with the thumb, index, and middle finger in a way that provides stability but without pinching up and down around the loop. The harp is held so that the loop of the trigger faces away from the player and up to the player's mouth so that the harp's trigger is just inside the right opening of the player's lips. The player opens their teeth wide enough for the reed to pass through the gap and rests the arms of the harp firmly against the front of their teeth (with a slight pulling force in the left hand), their lips resting gently on the top and bottom of the arms. The right index or middle finger is employed to flick the loop of the trigger

away from the mouth while the player creates a round cavern inside their jaw and breathes across the reed (both inhaling and exhaling).

The opening of the throat and nasal passages serves to increase the volume while the location of the tongue inside the player's mouth alters the pitch (a higher tongue producing a higher pitch while a lower tongue producing a lower pitch). A combination of trigger flicking and percussive breathing produces a rhythmic drone with isolated overtones as the player raises and lowers the tongue. In *Partita for 8 Voices & Wind Ensemble*, the jaw harp parts are an optional inclusion to Voices 1-8 but if performed, should be played into the vocalists' microphones at a very close range. In addition, the vocalists should flick the triggers on the quarter notes where indicated and breathe in an eighth-note exhale/inhale pattern that matches the cymbal Inuit Throat Singing if possible.

Figure 28. Jaw Harp Diagram. Mouth Music Tutorial.⁶⁰

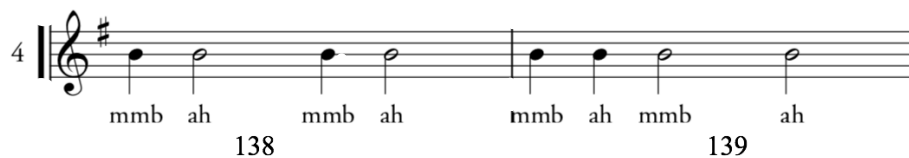


One challenge throughout the entire transcription process was how to rectify timbral differences created by consonant and vowel shapes from an individual vocalist, especially when produced on the same pitch. This issue is especially evident at m. 138 in Courante when Voice 4 alternates between the syllables “mmb” and “ah” on B4 (Fig. 29). As with the “mmb” in earlier measures, there is a slight bend in pitch, dynamic, and

⁶⁰ Mouth Music, “Jaw Harp Diagram,” in Mouth Music Tutorial.

weight, but the octave four placement of the note is much higher than the jaw harp drone of B1 and timbral fatigue of the unique sound was a concern. In addition, the “mmb” to “ah” timbral shift is spread over multiple beats and thus the quick pitch contour of a jaw harp or an acciaccatura would be ineffective at this moment. To achieve this effect using only wind instruments, the wind band transcription incorporates the use of plunger mutes for trumpets and trombones (Fig. 30). The closed-mouth “mmb” sounds with the mute over the bell while the open-mouth “ah” sounds with the bell open. This is a typical effect found in the brass sections of jazz bands but not often required in the concert band setting. Interestingly, the technique is often used to give the player a more vocal, “sung” quality to their performance, an effect that is certainly achieved in this setting. The use of plunger mute is required of the trumpets from mm. 138-151 and of the trombones from mm. 152-156 when the effect jumps (still on Voice 4) from B4 to G3.

Figure 29. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 138-139. Used with Permission.⁶¹



⁶¹ Shaw, *Partita for 8 Voices*, 33.

Figure 30. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
 III. Courante, mm. 138-139.⁶²

plunger mute

Tpt. 1

mf

a2. plunger mute

Tpt. 2/3

mf

138

139

⁶² Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 39.

CHAPTER 6

Partita for 8 Voices & Wind Ensemble: IV. Passacaglia

A traditional Passacaglia is a series of variations over the same chord structure and/or bass ostinato dating from Renaissance-era Spain. Often, these variations include ornamentations or development of the melodic content. Shaw's Passacaglia is, unsurprisingly, a different take on the model, presenting the bass ostinato eight times and altering the timbre, tone quality, and volume of each iteration. This presented the opportunity to shift through timbres by combinations of instruments and tone descriptor instructions. The first iteration of the 10-measure chord progression in the original *Partita for 8 Voices* is presented in four-part, closed spacing at the dynamic marking of *piano*. To achieve a relative sound and tone quality, the transcriber selected flute and clarinet choirs along with sustained vibraphone and marimba.

The second iteration of the ostinato is voiced identically but the difference lies in a dynamic bump to *mezzo forte*, the evolution of vocal shape from “ɔ” to “ɐ”, and a shift between chest and head voice. For this variation, the transcriber added saxophone choir, boosted the volume of all parts to *mezzo forte*, and represented the shift from chest voice to head voice by removing the saxophones from the head voice measures and shifting the volume of the original ensemble down to *pianissimo*. The third iteration of the vocal version involves a range-increasing six-part voicing, a shift to *fortissimo* and the vowel syllable “æ”, and a falling exhale effect replacing the head-voice timbral shift of the previous variation. In the band score, the full ensemble enters at a bells-up, *forte* volume with scoops notated in low brass and the instruction to play with a “nasally, bright tone”

for all parts. The falling exhale is represented by saxophone and flute choirs (harkening back to the previous iterations) with a *subito piano* and a notated fall.

Rehearsal G of Passacaglia is one of the only moments of aleatoric improvisation that remains in the wind ensemble transcription of the original *Partita*. In Shaw's version, the eight voices are speaking through eight excerpts of Sol LeWitt wall drawing instructions when they begin to interrupt themselves with sung pitches from the Passacaglia ostinato in an improvised, somewhat random fashion, taking their cues only from previous notes having sounded (Fig. 31).

Figure 31. Caroline Shaw, *Partita for 8 Voices: IV. Passacaglia*, mm. 74-78. Used with Permission.⁶³

G

1

2

3

4

5

6

7

8

Note for all:

At cue, restart your text from the beginning and ramp on it through this next section.

Speak clearly and naturally.

Each bar should last around four seconds and can be cued either by a conductor or just by ear among the singers themselves. (The harmony changes on each bar; it is the same harmonic progression stated at the beginning.)

The spacing of pitches throughout the bar, for each part, is approximate. Don't feel too tethered to it, but maybe use it as a guideline.

(All speaking)

74 75 76 77 78

In recreating this effect in the wind ensemble transcription, the eight spoken-word vocal parts were given directly to the eight amplified vocalists performing in front of the band. The notes of the Passacaglia chord progression were then scattered amongst the entire range of the band instrumentalists with attention to dividing notes between multiple

⁶³ Shaw, *Partita for 8 Voices*, 44.

players on a part so that all performers play at least one note in the passage. The progression is bound together by Percussion 2 on glockenspiel, who is the only player to have access to all notes of the progression. They are given the instruction to improvise very sparsely on given pitches within the measure so the cutting timbre of the glockenspiel can provide a connective layer above the variety of soloist timbres sounded through the passage. Each soloist is instructed to play a tenuto, stemless quarter note at *forte* volume with approximate entrance and length. Another addition to this passage is the resurgence of the terra cotta pots and plates from I. Allemande in Percussion 1, 3, and 4, that provide an additional layer of aleatoric interest and helps to bind the first and last movements together.

One of the most iconic moments of *Partita for 8 Voices* is Shaw's use of unison vocal fry toward the end of this spoken word passage. This event is not notated in the score, but rather, explained in a text instruction (Fig. 32). The eight vocalists of Roomful of Teeth utilize their microphones at close range to capture this somewhat disturbing and alien sound created by air passing over a loose glottal closure. The sound eventually rises in a sweeping glissando to an open voicing D major triad from D2 to F#4. When recreating this moment in the band transcription, many solutions were considered.

Figure 32. Caroline Shaw, *Partita for 8 Voices: IV. Passacaglia*, m. 82.⁶⁴

Note for all:

*All speaking descends to
vocal fry. Big fat crescendo.
Try to maintain the fry
crackle as much as possible,
without an overdramatic gliss..
(Microphones will help.)*

A similar vocal fry sound on flute is flutter tongue but this would be a pitched sound unless the entire mouth was placed over the embouchure hole, rendering the effect mostly inaudible considering ensemble balance. Low woodwinds could achieve a similar (although also pitched) effect with multiphonics, growls, or the guttural sound produced by taking too much mouthpiece, but these effects are exhausted earlier in the piece to represent Tuvan throat singing. Brass instruments are capable of producing pedal tones, the exact equivalent effect between voice and brass, but pedal tones are pitched, difficult to control, and run the risk of feeling cheaply novel. In the percussion inventory, a consistent ratchet effect serves as the closest sound to vocal fry of any instrument in the ensemble, but it is slightly higher and more intense in pitch and likely four ratchets would have been needed to achieve the volume required. In addition to the inventory constraint, the ratchet effect runs the risk of turning the event into a moment of humorous novelty.

After the variety of effects were considered, it was decided that both the vocalists and the band members would perform the actual vocal fry from the original work vocally. With the vocalists utilizing the microphones and the 40+ ensemble members behind them, the sound output delivers the weight and depth of the original moment that leads into the open-voiced D triad in m. 83. The instrumentalists create this vocal noise with

⁶⁴ Shaw, *Partita for 8 Voices*, 44.

instruments in ready position and switch as seamlessly as possible into the D major triad at m. 83. To notate this technique in the instrumentalists' parts, a diamond note head was used on the middle line of the staff along with the instruction "vocal fry" to identify that this effect would be produced with voice rather than instrument. Instructions on and description of vocal fry are included in each part (Fig. 33).

Figure 33. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
IV. Passacaglia, mm. 74-82.⁶⁵

G $\text{♩} = 60$
approximate entrances and lengths; one player per note
begin vocal fry independently in m. 81 once played through all given notes.

The musical score for Figure 33 shows measures 74 through 82. The instruments listed on the left are Picc., Fl. 1, A. Fl., B. Fl., Ob. 1/2, Bsn. 1/2, Cbsn., Cl. 1, Cl. 2/3, B. Cl. 1/2, Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The score includes various musical notations such as notes, rests, dynamics (f, mf), and articulations. A 'vocal fry' instruction is noted in measure 81. The score concludes with a fermata in measure 82.

The final moment of Passacaglia (mm. 98-100) involves an open-voiced E-flat major chord spread across E-flat² (Voice 8) through E-flat⁵ (Voice 1) with a fermata and the written instruction "e.y.s" (Fig. 34). As established in the key at the beginning of the

⁶⁵ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 52.

score, Shaw identifies “e.y.s.” as “eat your sound”: a multi-step tongue filter developed by Roomful of Teeth.⁶⁶ The technique in this particular example involves the raising of the tongue as to isolate each overtone of the fundamental pitch along the way (Fig. 34).

Figure 34. Caroline Shaw, *Partita for 8 Voices: IV. Passacaglia*, mm. 91-100. Used with Permission.⁶⁷

The image displays a musical score for eight voices, spanning measures 91 to 100. Each voice part is represented by a staff. Below each staff, a vowel guide is provided, showing the progression of vowels from 'æ' to 'u' across the measures. The score includes dynamic markings such as *fff* and *pp*. A bracketed '3' is positioned above the first measure, and a Roman numeral 'I' is placed above the fourth measure. The measures are numbered 91 through 100 at the bottom of the page.

To recreate this effect with wind and percussionists, several techniques were incorporated. First, the root chord was established in lower instruments in m. 98 to give room for overtone isolation in higher instruments in the following measures. Entrances of Piccolo, Flute 1, Clarinet 1, Trumpets, bowed Crotales at undefined entrances (Percussion 1), and bowed Vibraphone (Percussion 3) isolate higher and higher overtones in one beat intervals through mm. 99-100. Percussion 4 on marimba tremolos on the E-flat major chord from m. 98 through m. 100 but releases lower notes until the tremolo is

⁶⁶ Shaw, *Partita for 8 Voices*, 1.

⁶⁷ Shaw, *Partita for 8 Voices*, 45.

left on a G4 at the fermata. Flutes and piccolo are given the direction “*non vibrato*” to intensify the quality of the overtone effect. Finally, Trumpets 1-3 stagger their entrances using Harmon mutes with stems which they cover, open, and cover to round out the “eat your sound” effect (Fig. 35).

Figure 35. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*,
IV. Passacaglia, mm. 98-100.⁶⁸

The musical score for Figure 35, titled "IV. Passacaglia, mm. 98-100," is a transcription by Caroline Shaw of Kaitlin Bove's *Partita for 8 Voices & Wind Ensemble*. The score is arranged for a wind ensemble and includes the following parts and markings:

- Picc.**: Piccolo, marked *non. vib.* (non-vibrato) and *pp* (pianissimo).
- Fl. 1, 2, 3**: Flutes, marked *non. vib.* and *pp*.
- Cl. 1, 2/3**: Clarinets, marked *pp*.
- B. Cl. 1/2**: Bass Clarinet, marked *ppp* (pianississimo).
- Cb. Cl.**: Contrabass Clarinet, marked *ppp*.
- Tpt. 1, 2/3**: Trumpets, marked *harmon mute w/ stem* and *ppp*.
- Hn. 1/2**: Horns, marked *ppp*.
- Euph. 1/2**: Euphoniums, marked *ppp*.
- Tba. 1/2**: Tubas, marked *ppp*.
- Timp.**: Timpani, marked *ppp*.
- Perc. 1**: Percussion 1, marked *crotales w/ bow* and *mf* (mezzo-forte).
- Perc. 3**: Percussion 3, marked *w/ bow* and *mp* (mezzo-piano).
- Perc. 4**: Percussion 4, marked *ppp*.

The score spans measures 98, 99, and 100. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various dynamic markings (*pp*, *ppp*, *mf*, *mp*) and performance instructions (*non. vib.*, *harmon mute w/ stem*, *crotales w/ bow*). The score is written for a large ensemble, with multiple parts for each instrument family.

⁶⁸ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 54.

CHAPTER 7

General Considerations in *Partita for 8 Voices & Wind Ensemble*

TEMPO

The tempi throughout *Partita for 8 Voices* proved to be a puzzle in need of solving. In Ms. Shaw's original score, many of the marked tempi are slower than those established in the 2012 Roomful of Teeth recording of the work. On a trip to Asheville, North Carolina to see the work performed in person in April 2018, the transcriber noted that the current performance tempi are much faster than the 2012 recording. In addition, based on the improvisatory nature of many passages of the piece and the agility of an eight-piece vocal ensemble, some tempo changes, accelerations, and decelerations heard in performance are not marked in the score.

From a large-ensemble performance standpoint, it was necessary to be more specific with the tempi for both the conductor and ensemble members. Tempi marked on the original score were disregarded by the transcriber in favor of tempi evident in the 2012 recording. The transcriber felt that the April 2018 live performance of *Partita for 8 Voices* in Asheville, NC was a bit rushed and favored the 2012 recording tempi as more fitting for a wind ensemble's flow, cleanliness, and articulation. Approximately one-third of the transcription tempi were added in addition to the original marked tempi in order to account for unmarked tempo fluctuations. On a related note, most of the tempo markings in *Partita for 8 Voices* do not include style markings. While the one style marking included in the original score ("silk shoes gliding over marble mosaic"⁶⁹) was transferred

⁶⁹ Shaw, *Partita for 8 Voices*, p.19.

to the wind band transcription, new style markings were invented by the transcriber to accompany the rest of the tempo markings.

TUVAN THROAT SINGING

Throughout *Partita for 8 Voices*, Shaw embeds three styles of Tuvan throat singing into the structure of the movements. Specifically, these styles are *sygyt*, characterized by the isolation of whistle-like overtones; *xöömei*, the most popular, mid-voice, relaxed version; and *kargyraa*, a deep, guttural growl.⁷⁰ In the vocal version, these techniques are generally performed by a soloist, but occasionally in unison, in intervals, or triads. Each style of Tuvan throat singing was examined by the transcriber and broken down into its technical components. The techniques were then reassembled in the context of wind instrument combinations to achieve similar timbre and overtone quality.

The two moments of *sygyt* were approached in different ways. When *sygyt* is used in Sarabande, the performer isolates pitches of the overtone series melodically. The instrumental equivalent became overblown flute, isolating the same tones two octaves above its fundamental pitch. In Passacaglia, the example of *sygyt* is a more consistent, grating texture that does not move through overtones (Fig. 36). For this passage, the alto saxophone holds a multiphonic on A3 which cuts through the rest of the ensemble in the same way Voice 4 cuts through the vocal version. The D3 *sygyt* in Voices 7 and 8 are less obtrusive and therefore, are represented by trombone multiphonics and bassoons in fifths in order to allow the highest *sygyt* voice to do the majority of the timbral shaping (Fig. 37). At the *pianissimo* marking, scoring multiple instrumentalists to play

⁷⁰ Levin, "Tuvan music."

with the grating tone would have detracted from the delicate effect needed during this passage.

Figure 36. Caroline Shaw, *Partita for 8 Voices: IV. Passacaglia*, mm. 48-54. Used with Permission.⁷¹

passacaglia

E

1

2

3

4

5

6

7

8

48 49 50 51 52 53 54

The eighty-sixth, eighty-seventh and the eighty-eighth points are located

⁷¹ Shaw, *Partita for 8 Voices*, 42.

Figure 37. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
IV. Passacaglia, mm. 51-54.⁷²

E

Picc.

A. Fl. *freely*

B. Fl.

Ob. 1/2

Bsn. 1/2 *div.*
pp

Cl. 1 *solo, freely*
p

Sop. Sax.

Alto Sax. *multiphonic -or- growl*
pp

Ten. Sax.

Hn. 1/2 *1. freely*

Tbn. 1/2 *a2. multiphonics sing:*
pp

Euph. 1/2

Timp.

V. 6

The eighty-sixth, eighty-seventh and eighty-eighth points are located across the central vertical axis of the wall, from the forty-fifth, the twenty-sixty-fifth points, in that order.

51 52 53 54

For the examples of *xöömei* scattered throughout the work, the transcriber translated the effect with low brass multiphonics. *Xöömei* tends to be a relaxed, gentle version of Tuvan throat singing and, therefore, requires an instrumental equivalent that is relaxed and will blend comfortably with the other layers of the passage without cutting through. In general, trombone, tuba, and occasionally euphonium play a fundamental

⁷² Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 50.

pitch while singing the fifth or octave above into the instrument. Depending on the complexity of the original setting in *Partita for 8 Voices*, multiple fundamentals and multiple sung multiphonics may be requested from various players in the low brass section. In Figure 38, the *xöömei* B-flat major triad has been respelled into tuba, euphonium, and horn with tuba and euphonium isolating overtones at a fifth and an octave above via multiphonic singing as seen in Figure 39.

Figure 38. Caroline Shaw, *Partita for 8 Voices: I. Allemande*, m. 102.⁷³

102

⁷³ Shaw, *Partita for 8 Voices*, 10.

Figure 39. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
I. Allemande, mm. 96-102.⁷⁴

L

1. quivery vibrato, sometimes with ornamental neighbor tones
2. non
3. quivery vibrato, sometimes with ornamental neighbor tones
4. non
div.
a2.
multiphonic: sing top notes
multiphonic: sing top note
crotales
mp
mp
96 97 98 99 100 101 102

When *kargyraa* is incorporated into *Partita for 8 Voices*, the resulting effect is a biting and rumbling fundamental layer with little isolation or development of overtones. To create this effect, the transcriber called for extended embouchure technique in low woodwinds as a way to alter the characteristic tone of each instrument. During passages of *kargyraa*, bass and contrabass clarinet, bassoon and contrabassoon, and tenor and baritone saxophone are instructed to play with the *ala rhaita* technique given to the oboes

⁷⁴ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 13.

in Sarabande, growl, employ multiphonic, or play with a “guttural” sound by playing with more mouthpiece in the embouchure than required for a characteristic tone. The resulting effect is a split and timbrally raw sound that cuts through the accompanying instrumentation in the same way the vocal *kargyraa* effect does in the original. In Figures 40 and 41 below, the multiple entrances of *kargyraa* voices are reflected in low woodwind entrances on the *ala rhaita*, multiphonic/growl, and guttural techniques.

Figure 40. Caroline Shaw, *Partita for 8 Voices: III. Courante*, mm. 202-205. Used with Permission.⁷⁵

The musical score consists of eight staves, numbered 1 to 8 on the left. The measures are numbered 202, 203, 204, and 205 at the bottom. The notation includes various musical symbols such as notes, rests, and slurs. Two specific instances of the 'kargyraa' effect are highlighted with boxes and labels: one in measure 204 on staff 6 and another in measure 203 on staff 8.

⁷⁵ Shaw, *Partita for 8 Voices*, 38.

Figure 41. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
III. Courante, mm. 199-204.⁷⁶

The musical score for Figure 41 shows the following details:

- Staves:** Bsn. 1/2, Cbsn., Cl. 1, Cl. 2/3, B. Cl. 1/2, Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax.
- Measures:** 199, 200, 201, 202, 203, 204.
- Annotations:**
 - ala rhaita* (above Bsn. 1/2 staff, measure 201)
 - ff* (fortissimo) markings in multiple staves.
 - div.* (divisi) for B. Cl. 1/2.
 - guttural* markings for Cb. Cl. and Bari. Sax. at measure 203.
 - multiphonic -or- growl* for Ten. Sax. and Bari. Sax. at measure 201.

THE ADDITION OF PERCUSSION

As discussed in the March 19, 2018 interview with Caroline Shaw, the occasional layer of percussion would be added to the foundation of the original *Partita for 8 Voices* parts to supplement the texture and energy of given moments. Of this idea, Ms. Shaw stated:

I think it's an instance of – Courante would definitely be one movement to add that sort of moment of drums – that could be super cool. I think I would only use it as a contrast. I'm trying to think of where I would not want it to happen.⁷⁷

The three most obvious places where percussion was added to supplement the texture are Allemande at Rehearsal H, Allemande at Rehearsal J, and Courante

⁷⁶ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 45.

⁷⁷ Shaw, "On Partita for 8 Voices."

after Rehearsal F. At Rehearsal H in Allemande, the vibraphone, crotales, and timpani support the melody by hocketing through regular segments of it as it repeats in ostinato. In addition, Percussion 2 and 4 perform on woodblock and cabasa. The woodblock part aligns with the beat-counting taking place in the spoken word voices (Fig. 42). Woodblock was selected as it resembles the ticking of a clock and the regular pulse along with the counting conveys a sense of time passing. The cabasa was added at an eighth note subdivision at seemingly random entrances to increase the energy of the section without overpowering other soloists. As the main text of this section is “the detail of the pattern is movement,” the cabasa supplies a percolating movement.

Figure 42. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
I. Allemande, mm. 64-70.⁷⁸

The musical score for Figure 42 shows the following parts and details:

- Ob. 1/2:** Treble clef, key of D major. Features a first solo starting at measure 64, with dynamics *mp* and *sub. dim.* and triplet markings.
- Bsn. 1/2:** Bass clef, key of D major. Features a first solo starting at measure 64, with dynamics *mp* and *sub. dim.* and triplet markings.
- Tbn. 1/2:** Bass clef, key of D major. Features a rhythmic pattern of eighth notes.
- Timp.:** Bass clef, key of D major. Features a rhythmic pattern of eighth notes.
- Perc. 1:** Treble clef, key of D major. Features a rhythmic pattern of eighth notes.
- Perc. 2:** Treble clef, key of D major. Features a rhythmic pattern of eighth notes.
- Perc. 3:** Treble clef, key of D major. Features a rhythmic pattern of eighth notes.
- Perc. 4:** Treble clef, key of D major. Features a rhythmic pattern of eighth notes.
- V. 3:** Treble clef, key of D major. Features lyrics: "one two", "the detail of the pattern is movement", "six".
- V. 4:** Treble clef, key of D major. Features lyrics: "the detail of the pattern is movement", "one four", "the detail of the pattern is movement".
- V. 5:** Treble clef, key of D major. Features lyrics: "the detail of the pattern is movement", "three", "seven eight", "the detail of the pattern is movement".
- V. 6:** Treble clef, key of D major. Features lyrics: "five six", "the detail of the pattern is movement", "four five six seven eight", "two three four five six seven eight".

At Rehearsal J in Allemande, a climactic six-measure moment of four-part counterpoint is reached in the winds with a four-part chord progression in whole notes underneath. The decision was made to add rudimental drums to this moment in order to heighten the energy and drama. Jim Campbell, Professor of Percussion Studies at University of Kentucky, made the observation that the moment of counterpoint and the overall architecture of the piece was based in French Baroque tradition so, therefore, a low, snareless tenor drum played in a French Baroque style would most reflect the style of the piece. The help of Jamie Vilseck was enlisted to compose a playable tenor rudiment that reflected both a blend of the four voices in counterpoint and the

⁷⁸ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 9.

transcriber's original rudiment ideas. A bass drum part was added to compliment the tenor drum and round out the moment of two-part battery (Fig. 43).

Figure 43. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
I. Allemande, mm. 82-85.⁷⁹

The image shows a musical score for percussion parts. It includes staves for Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score covers measures 82, 83, 84, and 85. Perc. 1 and Perc. 4 are marked with a forte (f) dynamic. Perc. 3 is marked with a fortissimo (ff) dynamic and is labeled 'chimes'. The Timpani part is marked with a fortissimo (ff) dynamic. The notation includes various rhythmic patterns and rests across the measures.

The final, most obvious addition of percussion is found after Rehearsal F in Courante. As discussed in the Courante section of this document, the material from F to the end of Courante is composed in such a way as to emulate the tone and style of an Appalachian jug band. Several steps are taken to achieve this sound aurally in the wind band transcription including the use of jaw harps, acciaccaturas, and instrumentation. In addition, the timpanist is instructed to move to the snare and bass drum starting at Rehearsal F and remaining through m. 200 (Fig. 44). The snare and bass drum parts are simple enough to allow the timpanist to perform both at once and it is directed that the snare be played with a brush rather than a stick both for volume and stylistic purposes. The “boom-chuck” effect produced by the bass drum and snare drum in combination contribute to the chugging energy of the second half of Courante and the drum pulse aligns directly with the 2-beat or 3-beat pattern established in the bass line. At m. 132 and

⁷⁹ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 11.

m. 148, the player is encouraged to *ad lib.* over the simple structure as if a drummer in an amateur jug band.

Figure 44. Caroline Shaw trans. Kaitlin Bove, *Partita for 8 Voices & Wind Ensemble*:
III. Courante, mm. 146-152.⁸⁰

The musical score for Figure 44 shows the following details:

- Staves:** Tbn. 1/2, B. Tbn., Euph. 1/2, Tba. 1/2, and Timp.
- Measures:** 146, 147, 148, 149, 150, 151, 152.
- Key Signatures:** Two sharps (F# and C#).
- Measure 146:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 147:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 148:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 149:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 150:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 151:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Measure 152:** Tbn. 1/2 and B. Tbn. have whole rests. Euph. 1/2 and Tba. 1/2 have a whole note chord (F#4, C#5). Timp. has a whole rest.
- Annotations:**
 - mf** (mezzo-forte) is marked above the Tbn. 1/2 and B. Tbn. staves in measures 151 and 152.
 - plunger mute** is marked above the Tbn. 1/2 and B. Tbn. staves in measures 151 and 152.
 - ad lib.** (ad libitum) is marked above the Timp. staff in measure 148.
 - cont. groove** (continue groove) is marked above the Timp. staff in measure 148.

⁸⁰ Shaw and Bove, *Partita for 8 Voices & Wind Ensemble*, 40.

CHAPTER 8

What the Transcription Process Teaches Conductors

In the summer and fall of 2017, the author began developing interest in investing significant time into a large-scale transcription for band and to write an accompanying document that would become this DMA project. In October of 2017, *Partita for 8 Voices* was identified as the primary work of interest, meeting three specific parameters as outlined in the timeline later in this chapter. At the outset of this undertaking, the author began to encounter anecdotal evidence of composer and arranger resistance to conductors (particularly DMA conducting students) taking on transcription projects. It was opined that conductors, with some exceptions, lack the training, skill, and creativity-gearred mind to be successful in transcription endeavors. In the following chapter, the author presents arguments to the contrary and her own anecdotal evidence as to how the transcription process, specifically the process for *Partita for 8 Voices & Wind Ensemble*, assisted in conducting strategy, score study, analysis of composer intent, and the connection between symbol, gesture, and sound.

To begin, creating a transcription requires a depth of score study much deeper than the typical score study that concert-preparation typically merits. When studying *Partita for 8 Voices*, the author/transcriber notated a piano reduction of the entire score by hand in order to distill the work into its broader elements. The work was analyzed for pitch range, harmonic and melodic elements, density of voicing, volume consideration, time and spatial considerations, and timbral events most especially. In addition, as one studies each line of music that must be transcribed (both aurally and as written in the score), the line must be actualized in a way to distill its value and carry it over to the

intended transcription ensemble. There is not a single element of the original score that can be ignored or overlooked as the goal of the transcription is to capture the intrinsic elements of the original in the new work. The original ensemble type (and in the case of *Partita*, the specific performing ensemble Roomful of Teeth) must be evaluated and understood for their strengths, limitations, and particular attributes.

In addition to the original ensemble, the transcription ensemble must be deftly understood by the transcriber including its technical, volume, timbral, and range strengths and limitations. It was recommended to the author/transcriber early in the transcription process to write the transcription of *Partita* for chamber winds alone. This vision would have likely included a score for just eight instrumentalists (doubtlessly comprised mostly of woodwinds), each directly assigned a voice part from the original *Partita* eight voice parts. This advice was met with resistance from the transcriber as eight instrumentalists nor, indeed, eight wind instruments and their corresponding extended techniques alone, would adequately encapsulate the range of sounds and techniques the vocalists of Roomful of Teeth produce. A transcriber/conductor must develop and maintain a vision of the scope and depth of the project as it is translated from original ensemble to transcription ensemble.

Initially, the transcriber began by setting *Partita for 8 Voices & Wind Ensemble* in the context of a limited instrumentation wind band. However, as specific events within the original score unfolded, it became necessary to add additional instruments, elements, and technique requirements of the ensemble in order to achieve similar effects. For instance, four-part chorales moving through small woodwind ensembles necessitated quartets of piccolo, concert flute, alto flute, and bass flute; three B-flat clarinets in

defined registers with bass clarinet; soprano, alto, tenor, and baritone saxophone; and the inclusion of contrabass clarinet and contrabassoon at full ensemble moments to add a rich, resonant bass as requested by the composer, Caroline Shaw.⁸¹ In the same vein, however, range and timbre of the ensemble sound never warranted E-flat clarinet or English horn so these instruments were not included in the transcription. Similarly, the inclusion of bass trombone and the division of two distinct euphonium parts and two distinct tuba parts allowed there to exist a depth and richness of sound at the base of the brass section. The choice to limit brass parts to one player per part (most notably with only three C Trumpet parts) was made to define maximum volume and achieve a roundness of sound throughout the ensemble.

As more “auxiliary” instruments, technical demands, and part independence were added to the score, the difficulty level of *Partita for 8 Voices & Wind Ensemble* increased. What began as a work that could have settled anywhere along the Grade 4-6 difficulty spectrum evolved into a solid Grade 5, not due to any particularly technical demand, but rather the tuning, endurance, exposure, and mature extended technique demands of the individual parts of the piece. During the process, the conductor/transcriber used the tendencies and capabilities of the University of Kentucky Wind Symphony as an aural image since this would be the premiering ensemble. This allowed the parts to stay consistently playable across instrument families and also to play to the strengths of the Wind Symphony. For instance, the percussion section of the UK Wind Symphony is particularly creative and eager to perform on non-traditional instruments or with extended techniques. This allowed the conductor/transcriber an added

⁸¹ Shaw, “On *Partita for 8 Voices*.”

element of inspiration when collaborating on solutions for specific sound goals throughout the work.

Having to invent or identify solutions for so many extended vocal techniques in *Partita for 8 Voices* allowed the transcriber to collaborate more closely with instrumentalists than a typical conductor-instrumentalist relationship necessitates. As outlined in the timeline later in this chapter, the author met with several musicians both in and outside the premiere ensemble to collaborate on creative solutions for many of the techniques of the original. This generally involved playing a recording excerpt for a musician with their instrument in-hand, allowing them to explore ways to achieve similar sounds, and discussing possible instructions and notations for the in-score and part materials. On other occasions, the transcriber generated several ideas and described them to instrumentalists to see if the ideas were possible. Successes included the stopped to open horn pitch bends found in Allemande. Failures included the abandoned flute headjoint technique at the beginning of Sarabande. In working with the members of the premiere ensemble, the open discussions and experimentation allowed the conductor and ensemble members to achieve a deeper rapport through collaboration which proved to be an additional benefit of the transcription process.

In transcribing a work between such different ensembles as small vocal ensemble to large instrumental ensemble, it is of utmost importance to capture the composer's intent in the final transcription product. While an in-depth analysis of the original score affords a certain degree of insight, the particular nature of the score for *Partita for 8 Voices* proved a challenging read. *Partita for 8 Voices* was, by and large, written in a workshop setting, with non-traditional notations and instructions, making gathering

information from the score alone a unique and confounding challenge. Fortunately, the 2012 Roomful of Teeth recording served as an aural record of Caroline Shaw's performance standard and the composer herself was very accommodating in granting several interviews about the work and how it might translate to wind ensemble. Still, as evident from a few initial solutions that were altered to Shaw's specifications (such as the time signature in Sarabande), not all composer intention is readily apparent in the score. An interesting balance of score authenticity and composer intent was achieved by making large-scale changes to elements of the score to keep a closer connection to composer intent. This is apparent in the evolution from stemless improvisational passages of *Partita for 8 Voices* to the rhythmically-accurate "freely" passages of *Partita for 8 Voices & Wind Ensemble*. While the composer did advocate for several elements that the transcriber may have not initially understood the significance of, the composer deferred to the transcriber's knowledge of the wind band medium when it came to instrumentation, techniques, and balance. Having the living composer on hand proved immensely helpful in actualizing a quality transcription.

Another element transcriber/conductors will especially consider during a transcription process is the conductibility and "rehearsability" of the transcribed score. Whereas a work that is already conducted (such as an orchestral work) may not need many alterations to become a piece for band, solo, chamber, and small-ensemble work that does not necessitate conducting in its original format will often require these modifications. For instance, where Roomful of Teeth may have made eye contact and breathed together, extra rests, breath marks, or fermatas defining space were added to the score for the larger ensemble. When the composer is on-hand for workshops, rehearsals,

and performances (such as Ms. Shaw with *Roomful of Teeth*), she can easily explain a performance technique. In the wind band score, techniques need to be explained via text instruction and consistent, logical notation so both new conductors and musicians understand the sound that is being requested of them and how to achieve it. Style words were added throughout *Partita for 8 Voices & Wind Ensemble* to inform conductors and ensemble of expressive approach. Even simple concepts, such as page turns in the score and parts, proved to be a consideration for the wind band transcription that was not necessary in the original.

The transcription process can also serve as a humbling experience for conductor/transcribers who must confront their product as performed under their baton (especially in the first reading session) and make calculated and objective decisions about redefining original solutions to improve upon them. The transcription process parallels the conducting process in that a conductor must constantly be evaluating whether their gesture is conveying and achieving the desired intent and, if not, to have the integrity and creativity to make personal modifications.

It is this author's opinion that the undertaking of a transcription project is an important learning opportunity for all conductors. While not all transcriptions produced may be publishable or even performable, the process is the valuable take-away. In addition to all of the concepts learned above, the transcription process instills in conductors a renewed respect for those that make composition and arranging their life's pursuit. Finally, it should be noted that the musical skills of performing, conducting, composing, transcribing/arranging, and teaching are not mutually exclusive and that

every musician has intrinsic talents or practiced investments in these areas to varying degrees.

During the writing portion of *Partita for 8 Voices & Wind Ensemble*, multiple parties expressed interest in the specific steps for this author's transcription process.

While a transcription in itself can seem like a daunting task, one that sets such an esoteric score for a cappella, extended-technique vocalists to the more traditional constraints of wind ensemble involved a lot of planning and foresight. Below is a timeline of the transcription process for *Partita for 8 Voices & Wind Ensemble* as outlined from the beginning of the project in October 2017, through the premiere in March 2019 and the following months.

- 2017 | October – Identification of possible works that fit the scope and parameter of the author's transcription goals: (1) a vocal, chamber, or orchestral work that would lend itself well to the wind band medium (2) by a living female composer (3) who had not yet composed for band. *Partita for 8 Voices* was identified as the work of choice on October 28th, 2017. *Partita* fit all three parameters and the music inherently resonated with the author/transcriber from the very first listen.
- 2017 | November – Approval of the project was obtained from the author's advisor, Cody Birdwell. The idea of programming the transcription on a short, mid-season concert program with the University of Kentucky Wind Symphony in March 2019 was discussed. Composer Caroline Shaw was contacted via her professional email address with the presentation of the project and request for approval. Ms. Shaw granted permission and sent a perusal score of *Partita for 8 Voices* to the author on November 2nd, 2017. The rest of 2017 was spent studying the score, labeling specific passages with instrumentation ideas, and creating a piano reduction of the work for ease of analysis and extraction of parts.
- 2018 | February – The University of Kentucky Choral Department was contacted about the possibility of a joint concert or collaboration coinciding with the premiere of *Partita for 8 Voices & Wind Ensemble* and the author's doctoral conducting recital. Professor Elizabeth Wilson and the University of Kentucky Choristers were identified as interested collaborators and the author began working closely with Prof. Wilson to plan the first performance.
- 2018 | March – A Skype interview was scheduled with Ms. Shaw and conducted in March 19th, 2018. The interview included background questions about Ms. Shaw, *Roomful of Teeth*, and compositional aspects of *Partita for 8 Voices* in addition to

- ascertaining Ms. Shaw's opinion on specific transcription ideas the author was weighing. During this interview, the composer maintained that she placed full trust in the transcriber's instincts and knowledge of the wind band medium. Following the interview, Ms. Shaw sent the author minimal Sibelius files of all four movements of *Partita* as outlines over which the transcription could be framed.
- 2018 | April – The author attended the {Re}HAPPENING John Cage festival at Black Mountain College in Asheville, North Carolina to witness a live performance of *Partita for 8 Voices* as performed by Roomful of Teeth. On this occasion, the author had the opportunity to meet Ms. Shaw in person.
- 2018 | May – The author met with studio professors and graduate students of various primary instruments to discuss the use of extended techniques to represent various vocal techniques found in the original *Partita for 8 Voices*. The typical format was developing a list of challenging technical passages, scheduling an appointment with the musician and their instrument, playing them excerpts of the 2012 Roomful of Teeth recording of *Partita* and gathering their ideas and performance techniques as they suggested solutions. The issue of notational practices was also discussed to avoid re-inventing certain standard notations.
- 2018 | June – The first drafts of Allemande and Sarabande were completed. The drafts were sent to several conductors, composers, and performers to review for glaring issues such as conducting practices, compositional errors, and performance challenges.
- 2018 | October – Jamie Bebb of TheHarpery.com was contacted about designing a set of custom jaw harps for use in the third movement (Courante) of *Partita for 8 Voices & Wind Ensemble*. Mr. Bebb was able to secure two harps pitched at G2, two harps pitched at D2 and committed to customizing four harps in B1.
- 2018 | November – The first drafts of Courante and Passacaglia were completed along with second drafts of Allemande and Sarabande. The drafts were, again, sent to a variety of musicians for feedback. Edits were made based on recommendations.
- 2019 | January – On January 15th, 2019, composer Caroline Shaw found time to review some items in the transcription and make suggestions. Among these, she was most adamant that the time signature for Sarabande reflect the original composition more closely than the solution the transcriber had settled on as “more conductible”. The transcriber was able to find a new solution that worked even better thanks to Ms. Shaw's insistence. The jaw harps purchased for \$240 arrived from Jamie Bebb and The Harpery on January 16th, 2019. The first reading session of *Partita for 8 Voices & Wind Ensemble* took place on January 18th, 2019 with the University of Kentucky Wind Symphony. The session was recorded via video camera and the musicians were asked to write issues or suggestions on their individual parts for feedback. The parts were then collected, and additional edits were made. Among the largest edits that came from the reading session are: the removal of all stemless note head improvisational passages in favor of transcriptionally-accurate rhythmic notation with the direction to play “freely”; the switch from B-flat trumpets to C trumpets; the limiting of doubled brass to one-per-part brass; the removal of some experimental techniques that did not land as intended; the inclusion of more text directions throughout the piece; and some voicing and instrumentation adjustments

based on what was captured in the recording. Many of these edits are discussed in Chapter 3 of this document.

2019 | February – Rehearsals of *Partita for 8 Voices* were held during several UK Wind Symphony class meetings. Vocalists from the UK Choristers auditioned for the spoken-word roles and were trained in jaw harp performance. The eight vocalists met to prepare the spoken word passages with the transcriber outside of class. The vocalists were able to attend one rehearsal with the UK Wind Symphony and the dress rehearsal.

2019 | March – The world premiere of *Partita for 8 Voices & Wind Ensemble* took place on Tuesday, March 5th, 2019 on the concert hall stage of Singletary Center for the Arts on the campus of University of Kentucky in Lexington, Kentucky. Composer Caroline Shaw was not in attendance, but watched the YouTube livestream of the concert and sent the following email later that evening:

Kaitlin,

I just finished the stream, and it. was. amazing.

You. are. amazing.

It was such a joy to get to hear (and see) all of the beautiful creative details you put into this! And I was moved to see all those young players making this music together.

You've got a big night tonight. Hope you're celebrating!!! Huge congratulations, and a pile of hugs.

Caroline⁸²

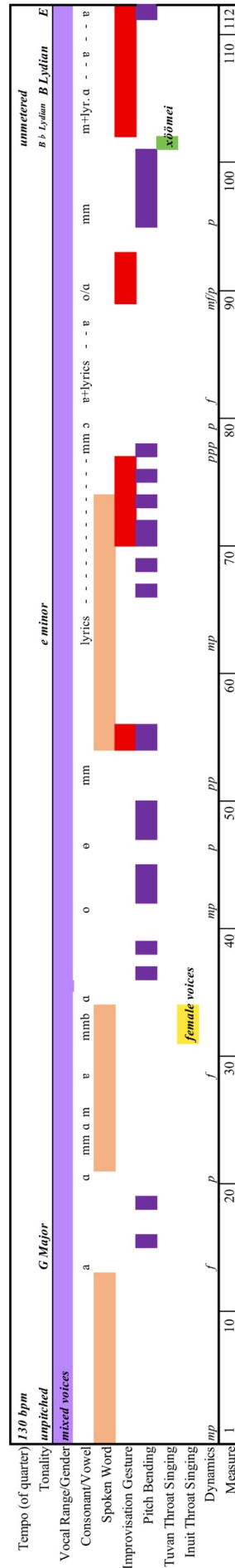
2019 | April – Once the professional audio files of the performance were delivered by David Henderson of Dave Henderson Recording, the transcriber made minor adjustments and edits to the transcription based on how the piece carried in live performance. Most adjustments were contained to dynamic markings and a few instrumentation alterations. A perusal score was made available for ensembles interested in programming the work in the future.

2019 | June – The author/transcriber was contacted by both Craig Kirchhoff of Boosey & Hawkes Windependence Series and Sean Murphy of Murphy Music Press about publishing *Partita for 8 Voices & Wind Ensemble*. A post-premiere interview was scheduled with Ms. Shaw to discuss final insights as related to the accompanying transcription document and the publication options moving forward. It was decided that *Partita for 8 Voices & Wind Ensemble* would be self-published under Caroline Shaw Editions as a for-sale PDF download. This choice was made by the composer as the simplest way to get the work performed by as many ensembles as were interested.

⁸² Caroline Shaw, E-mail to author, March 5, 2019.

APPENDIX A Event Map of *Partita for 8 Voices*

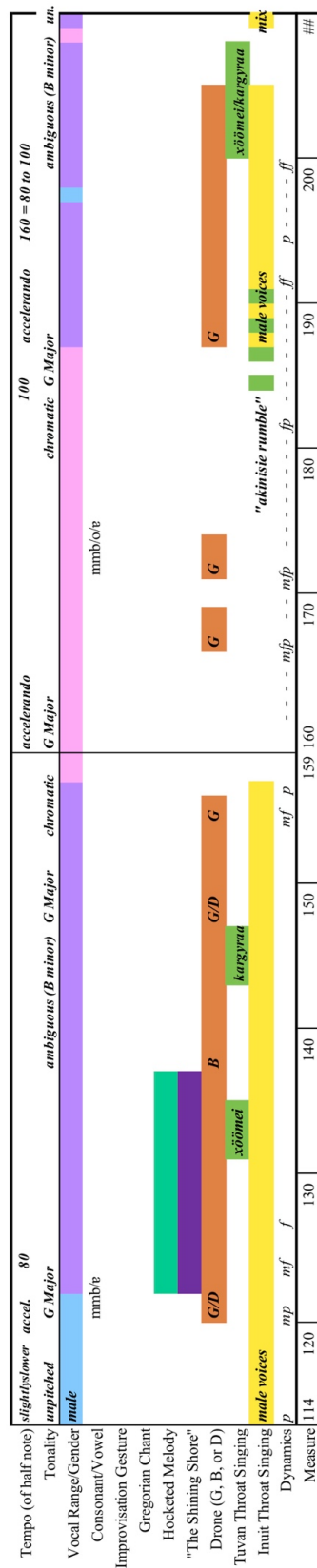
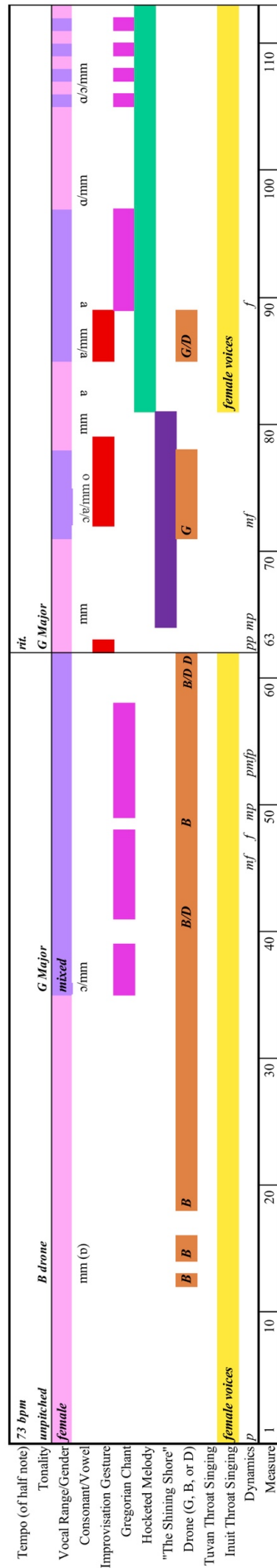
EVENT MAP - *PARTITA FOR 8 VOICES: I. ALLEMANDE*



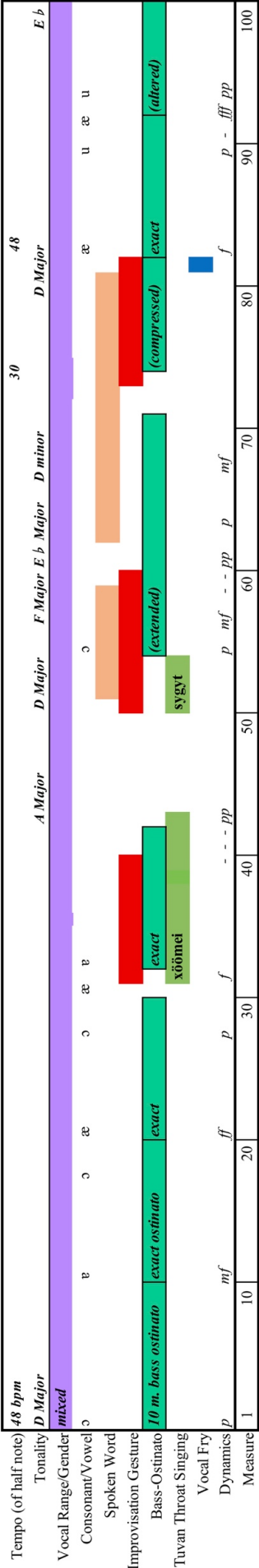
EVENT MAP - PARTITA FOR 8 VOICES: II. SARABANDE

Tempo (of quarter)	54 bpm	unmetered 54 bpm			un
Tonality	B Major	B Mixolydian E b B Major			
Vocal Range/Gender	female	mixed			
Consonant/Vowel	hmm-ah	+o +e	hmm-ah	mm	
Improvisation Gesture					
Tuvan Throat Singing					
Closed-Mouth Sigh					
Dynamics	p	ff mf	p	pp	
Measure	1	10	20	30	40 48

EVENT MAP - PARTITA FOR 8 VOICES: III. COURANTE




EVENT MAP - PARTITA FOR 8 VOICES: IV. PASSACAGLIA



APPENDIX B
Partita for 8 Voices & Wind Ensemble
Full Score

PARTITA

for 8 voices
& wind ensemble
by Caroline Shaw



transcribed by
Kaitlin Bove

PARTITA FOR 8 VOICES & WIND ENSEMBLE

by Caroline Shaw
transcribed by Kaitlin Bove

26'

I. Allemande (6')

II. Sarabande (5')

III. Courante (9')

IV. Passacaglia (6')

Partita is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another.

notes on the original Partita for 8 Voices

The spoken text pulls from wall drawing directions of Sol Lewitt, square dance calls, found phrases from an urban environment, and original writings by Caroline Shaw.

The familiar tune in the middle of the third movement, *Courante*, is from the 1856 hymn "Shining Shore" by Mr. George F. Root.

The extended techniques in most of the wind and percussion parts are the transcriber's attempt to achieve a facsimile of Shaw's original vocal techniques. These include world and proprietary techniques including Tuvan Throat Singing (xöömei, kargyraa, and sygyt), Inuit Throat Singing, closed-mouth sigh, P'ansori gesture, "eat your sound", yodel break, pitch bend, and timbral modulations.

INSTRUMENTATION

- piccolo (double flute)
- 3 flute (double alto flute, bass flute)
- 2 oboe
- 2 bassoon
 - contrabassoon
- 3 b-flat clarinet (2 on a part)
- 2 bass clarinet
 - contrabass clarinet
 - soprano saxophone (double alto saxophone)
 - alto saxophone
 - tenor saxophone
 - baritone saxophone
- 3 c trumpet
- 4 horn
- 2 tenor trombone
 - bass trombone
- 2 euphonium
- 2 tuba
 - timpani
- 4 percussion
 - (vibraphone, marimba, glockenspiel, crotales, chimes, tenor drum, bass drum, suspended cymbal, (4) terracotta plates, (4) terracotta pots, (4) 8"-16" thin splash or crash cymbals, woodblock, cabasa, vibraslap, sizzle cymbal)
- 8 spoken word vocalists (optimally voices 1-4 female and 5-8 male)
 - vocalists can be members of the ensemble (not performing on this piece), student/professional vocalists, or anyone who can speak rhythmically and clearly. Vocalists are not required to sing in this transcription.
 - Vocalists need to be amplified, preferably with their own microphone.
- 8 *optional* jaw harps (2 pitched in G, 4 pitched in B, and 2 pitched in D)
 - *it is somewhat difficult to find pitched harps in these quantities.
 - Please contact Kaitlin Bove to rent the premiere set or purchase your own custom set from Jamie Bebb at www.theharpery.com

NOTATIONAL KEY

vertical arrows - pitch bend in one direction or the other (less than a half step in total) and return to original pitch. Bend as quickly as possible and sustain the new pitch for as long as possible before bending as quickly as possible to return to original pitch.

stemless glissandi - start from approximately the first pitch, fingered chromatic glissando to approximately the second pitch and again the same, landing on the definite third, stemmed pitch. For timpani, mallet roll through first glissando and let drum ring (without roll) through second glissando as the pitch raises. Found in flute, clarinet, saxophone, and timpani in *Sarabande*.

ala rhaita - to achieve a Moroccan double reed timbre, place the lips at the base of the reed and play with a loose embouchure. Do not place lips over the thread of the reed.

multiphonics - in brass, play the standard notation note and sing the diamond-head note above. In saxophone, play a multiphonic fingering associated with the fundamental note given or growl based on player/conductor preference.

guttural - low single-reed woodwinds take more mouthpiece in mouth to achieve a split-pitch, throaty sound similar to a growl. If cannot achieve without squeaking, resort to throat or embouchure growl.

vocal fry - a crackly, guttural throat sound between a wheeze and sung pitch, should be voiced on "æ". Vocalized only with the mouth, not through the instrument.

Percussion Instructions:

The terracotta effect in *Allemande* should be optimally performed on (4) distinctively pitched pots and (4) distinctively pitched plates to represent eight human speaking voices. Each performer should play on one plate and one pot to represent a higher female voice and a lower male voice. Refer to Shaw's *Taxidermy* percussion quartet as a reference.

The timpani pitch bend gesture in *Sarabande* is meant to emulate a closed-mouth sigh. Begin with pedal mid-range, roll the cymbal as the pedal is lowered, then cease the roll and raise the pedal past the original starting pitch as the drum rings. The timpani is muted on the rest as the pedal is returned to the mid-range position.

The bowed vibraphone effect in *Sarabande* is designed to be played by two players on the upper and lower register of a single vibraphone. Two bows will be needed. Should two vibraphones be available, percussionists may appreciate the elbow room.

Each percussionist will select a pre-determined cymbal for *Courante*. The four cymbals should be thin splash or crash cymbals in graduated sizes between 8"-16". The four cymbals, when struck with brushes or sticks, will represent four vocalists inhaling (dome) and exhaling (edge) in an Inuit Throat Singing game. The tight canon of play is best achieved in a set-up where all four players are situated close together for the entire movement. When this effect is called for in *Allemande*, percussionists may strike whatever cymbal is closest to them to achieve the same effect.

For *mandolin roll*, hold the brush perpendicular to the edge of the cymbal with the edge between bristles and brush back and forth rapidly while accelerating as notated. This technique is similar to the *mandolin roll* on a marimba.

Please refer to the 2012 recording of *Partita for 8Voices* by Roomful of Teeth and the 2019 recording of *Partita for 8Voices & Wind Ensemble* by the University of Kentucky Wind Symphony and Choristers for performance and technique reference.

I. Allemande

precise ♩ = 132

4 terracotta plates &
4 terracotta pots of differing pitches
w/ yarn mallets

Percussion 1 *mp*

Percussion 2 *mp*

Percussion 3 *mp*

Percussion 4 *mp*

Voice 3 *mp* and a - round

Voice 4 *mp* to the side through the mid - dle and to the

Voice 5 *mp* to the side

Voice 6 *mp* to the side

1 2 3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

V. 2 *mp* to the side and a - round and

V. 3 and a - round

V. 4 side through the mid - dle and to the side and a - round

V. 5 to the side to the side

V. 6 to the side

4 5 6

A

[illegible]

B*pitch bend in one
direction where indicated
and back to center*

This musical score page, labeled 'B', contains measures 14 through 20 of a piece. It is written for a large orchestra with the following parts: Piccolo, Flutes 1, 2, and 3, Oboe 1/2, Bassoon 1/2, Contrabassoon, Clarinets 1, 2/3, and Bass Clarinet 1/2, Cor Anglais, Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets 1 and 2/3, Horns (1/2 and 3/4), Trombones (1/2 and Baritone), Euphonium 1/2, Tuba 1/2, and Timpani. The music is in 4/4 time with a key signature of one sharp (F#). Measures 14-17 feature a rhythmic pattern of eighth notes and quarter notes, often with slurs and accents. Measures 18-20 show a transition with longer note values and slurs. Dynamics include *f* (forte) and *sf* (sforzando). A performance instruction at the top right states: "pitch bend in one direction where indicated and back to center". Measure numbers 14, 15, 16, 17, 18, 19, and 20 are printed at the bottom of the page.

C

Picc. *solo* *mp*

Fl. 1 *solo* *p*

Ob. 1/2 *2. solo* *p* *1. solo* *mp*

Bsn. 1/2 *mf*

Cl. 1 *solo* *p* *2. solo* *p*

Cl. 2/3 *p*

B. Cl. 1/2 *solo* *mp*

Ch. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Perc. 1 *crotales* *mp*

Perc. 2 *glockenspiel* *p*

Perc. 3 *vibraphone* *p* *mp*

Perc. 4 *marimba* *mp*

V. 1 Follow your neighbor
grand swing thru

V. 2 Cut the diamond
allemande left

V. 7 The wall is bordered and
divided into four equal parts

V. 8 A square divided horizontally and vertically into four equal
parts, one gray, one yellow, one red, and one blue

Sop. Sax. *mp* 21 22 23 24 25

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *f* *sf* *1.* *f* *sf*

Hn. 1/2 *f* *sf* *1.* *f* *sf*

Tbn. 1/2 *f* *sf* *solo* *f* *sf*

Euph. 1/2 *f* *sf* *2.* *f* *sf*

Tba. 1/2 *f* *sf* *2.* *f* *sf*

V. 1 Sides forward and back

V. 2 Allemande left

V. 4 A black outlined square with a red
horizontal line from the midpoint

V. 5 with a line centered on the axis between
the midpoint of the left side and the midpoint

V. 6 a red diagonal line from the lower left corner
toward the upper right corner

26

27

28

29

30

31

E

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1/2
 Bsn. 1/2
 Cbsn.
 Cl. 1
 Cl. 2/3
 B. Cl. 1/2
 Cb. Cl.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 B. Tbn.
 Euph. 1/2
 Tba. 1/2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 V. 5
 V. 6

cymbal w/ stick; choke on rest
edge
dome
bass drum w/ two beaters
fourth wall: twenty-four lines from the center
twelve lines from the midpoint of each of the sides
twelve lines from the midpoint of each of the sides

Picc.
 Fl. 1
 Fl. 2
 Fl. 3
 Ob. 1/2
 Bsn. 1/2
 Cbsn.
 Cl. 1
 Cl. 2/3
 B. Cl. 1/2
 Cb. Cl.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 B. Tbn.
 Euph. 1/2
 Tba. 1/2
 Timp.
 Perc. 4

Musical score page showing staves for various instruments. The page includes measures 38, 39, 40, and 41. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando). The score is written in a key with one sharp (F#) and a common time signature (C).

F *play out*

Picc. *mf*

Fl. 1 *mp* *pitch bend*

Fl. 2 *mp* *pitch bend*

Cl. 1 *mp* *pitch bend*

Cl. 2/3 *mp* *pitch bend*

B. Cl. 1/2 *mp*

Hn. 3/4 *a2.* *mp* *div.*

Euph. 1/2 *a2.* *mp*

Tba. 1/2 *mp*

Perc. 3 *vibraphone*

42 43 44 45 46

Ob. 1/2 *p*

Cl. 1 *p*

Cl. 2/3 *p*

Sop. Sax. *pitch bend* *p*

Ten. Sax. *p*

Tpt. 1 *slow half valve pitch bend* *p*

Tpt. 2/3 *div.* *slow half valve pitch bend* *p*

Hn. 1/2 *a2, stopped* *p* *open*

Tbn. 1/2 *div.* *p*

B. Tbn. *p*

47 48 49 50 51 52 53 54

The image shows a page of a musical score, likely for a large orchestra. The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left include Picc., Fl. 1, Bsn. 1/2, Obsn., Cl. 1, Cl. 2/3, Ten. Sax., Bari. Sax., Tbn. 1/2, Tba. 1/2, Timp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, V. 1, V. 2, V. 3, V. 4, V. 5, V. 6, V. 7, and V. 8. The score includes various musical notations such as notes, rests, dynamics (pp, mp, p), and performance instructions like 'solo' and 'straight mute'. The page is numbered 55 to 63 at the bottom.

Ob. 1/2 *1. solo* *mp* *sub. dim.* *sub.*

Bsn. 1/2 *1. solo* *mp* *sub. dim.* *sub.*

Tbn. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

V. 3 *one two* *the detail of the pattern is movement* *six* *the detail of the pattern is movement*

V. 4 *one four* *three* *seven eight* *the detail of the pattern is movement*

V. 5 *five six* *the detail of the pattern is movement* *three* *seven eight* *the detail of the pattern is movement*

V. 6 *the detail of the pattern is movement* *four* *five six seven eight* *the detail of the pattern is movement* *two three four five six seven eight*

64 65 66 67 68 69 70

I

Ob. 1/2 *sub.*

Bsn. 1/2 *sub.*

Ten. Sax. *solo (freely)* *(time and time a- gain...)* *mf*

Tbn. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

V. 3 *the detail of the pattern is movement*

V. 4 *the detail*

V. 5 *the detail of the pattern is movement* *the detail of the pattern is movement*

V. 6 *the detail of the pattern is movement*

71 72 73 74 75 76

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

77

78

79

80

81

J bell tones

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Fl. 3 *mf*
 Ob. 1/2 *ff* *a2.*
 Bsn. 1/2 *mf*
 Cbsn. *mf*
 Cl. 1 *mf*
 Cl. 2/3 *mf*
 B. Cl. 1/2 *mf*
 Cb. Cl. *mf*
 Sop. Sax. *ff*
 Alto Sax. *ff*
 Ten. Sax. *ff*
 Bari. Sax. *mf*
 Tpt. 1 *ff* *straight mute*
 Tpt. 2/3 *ff* *3. (open)* *2. straight mute*
 Hn. 1/2 *mf*
 Hn. 3/4 *mf*
 Tbn. 1/2 *ff* *a2.*
 B. Tbn. *mf*
 Euph. 1/2 *mf*
 Tba. 1/2 *mf*
 Timp. *ff*
 Perc. 1 *f*
 Perc. 2
 Perc. 3 *chimes* *ff*
 Perc. 4 *f*

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

86

87

88

89

K

soli w/ clar. 1 (play out)

Picc. *mf*

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1/2 *1. solo (freely)*
2. mp

Bsn. 1/2 *2.*
1. solo (freely)
mf

Cl. 1 *soli w/ piccolo (play out)*
mf

Cl. 2/3 *mp*

B. Cl. 1/2 *mp*

Hn. 1/2 *solo (freely)*
mp

L

90 91 92 93 94 95

Bsn. 1/2 *a2.*
p *ff*

Cbsn. *p* *ff*

B. Cl. 1/2 *p* *ff*

Cb. Cl. *p* *ff*

Ten. Sax. *p* *ff*

Bari. Sax. *p* *ff*

Hn. 1/2 *1. quivery vibrato, sometimes with ornamental neighbor tones*
a2. 2. non
p *div.* *a2.*

Hn. 3/4 *3. quivery vibrato, sometimes with ornamental neighbor tones*
a2. 4. non
p *div.* *a2.*

Euph. 1/2 *1. quivery vibrato, sometimes with ornamental neighbor tones*
2. non
p *multiphonic: sing top notes*
p *ff*

Tba. 1/2 *1. quivery vibrato, sometimes with ornamental neighbor tones*
2. non
p *div.* *multiphonic: sing top note*
p *ff*

Timp. *p* *ff*

Perc. 1 *crotals*
mp

Perc. 3 *mp*

96 97 98 99 100 101 102

M expansive $\text{♩} = 60$

Fl. 1

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

B. Cl. 1/2

Sop. Sax.

Ten. Sax.

Bari. Sax.

Timp.

stagger breath

pp

stagger breath

pp

solo (freely)

mf (far _____ and _____ near _____ are all a - round _____)

stagger breath

pp

2x only: solo (match clar. 1)

mf (far _____ and _____ near _____ are all a - round _____)

stagger breath

pp

stagger breath

pp

pp

103 104 105 106

Fl. 1

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

B. Cl. 1/2

Sop. Sax.

Ten. Sax.

Bari. Sax.

Timp.

are all a - round

mf

3

3

pp

_____ and near _____ are all a - round _____

mp

mp

mp

mf

mp

pitch bend up 1 half step

pp

f

(solo)

mp

mp

mp

107 108 109 110 111

N with more motion ♩ = 76

Fl. 1
Ob. 1/2
Cl. 1
Sop. Sax.
Tpt. 2/3
Hn. 1/2
Tbn. 1/2
B. Tbn.
Euph. 1/2
Tba. 1/2
Timp.

1. solo (freely)
2. solo (freely, no mute)
f
mp
stagger breath
solo, stagger breath
mf
mp
112 113 114 115

Tpt. 1
Tpt. 2/3
Hn. 1/2
Tbn. 1/2
B. Tbn.
Euph. 1/2
Tba. 1/2
Timp.

f
1. 2. 3.
and a - round and through
7
3
a2.
div.
116 117 118 119 120

O bright, intense tone
♩ = 60

Picc. *f* *a2.*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1/2 *f* *a2.*

Bsn. 1/2 *f* *div.* *mf*

Cbsn. *f* *mf*

Cl. 1 *f* *a2.*

Cl. 2/3 *f*

B. Cl. 1/2 *f* *mf*

Cb. Cl. *f* *mf*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1 *f* *a2.*

Tpt. 2/3 *f*

Hn. 1/2 *f* *mf*

Hn. 3/4 *f* *mf*

Tbn. 1/2 *f* *mf*

B. Tbn. *f* *mf*

Euph. 1/2 *f* *mf*

Tba. 1/2 *f* *a2.* *mf*

Timp. *f* *mf*

Perc. 1 *f*

Perc. 2 *f* *glockenspiel*

Perc. 3 *f* *l.v. clear on rests*

Perc. 4 *f* *marimba*

121 122 123 124 125 126 127

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

128

129

130

131

132

133

134

mysteriously $\text{♩} = 60$

Picc. *flute* *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3 *pp*

Ob. 1/2

Bsn. 1/2 *div.* *pp*

Cbsn. *pp*

Cl. 1 *pp*

Cl. 2/3 *pp*

B. Cl. 1/2 *a2.* *pp*

Ch. Cl. *pp*

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *div.* *pp*

B. Tbn. *pp*

Euph. 1/2 *a2.* *pp*

Tba. 1/2 *a2.* *pp*

Timp. *pp*

Perc. 1 *bowed* *mf*

Perc. 2

Perc. 3 *bowed* *mf*

Perc. 4

135

136

137

138

139

140

141

142

II. Sarabande

freely (♩ = 58)

alto flute, fingered
chromatic glissando

mp

sim.

bass flute, fingered
chromatic glissando

mp

sim.

Cl. 1

breath attack

p

sim.

Cl. 2/3

breath attack, div.

p

sim.

3. bring out

B. Cl. 1/2

solo, fingered
chromatic glissando

mp

sim.

cymbal on timpani w/ mallets (pitches are approximate)

mp

sim.

perc. 2/3: vibraphone w/ bow
one instrument, two players

mf

1 2 3 4 5 6

A. Fl.

B. Fl.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Timp.

perc. 2/3

7 8 9 10 11 12

A con moto (♩ = 64)

A. Fl. *p*
 B. Fl. *p*
 Cl. 1 *play out* *mf*
 Cl. 2/3 *p*
 B. Cl. 1/2 *mf*
 Timp.
 Perc. 2/3

13 14 15 16 17 18

B freely (♩ = 58)

Picc. (Flute) *flute*
 A. Fl. *mp*
 B. Fl. *mp*
 Bsn. 1/2 *a2.* *mp*
 Cl. 1 *mp*
 Cl. 2/3 *3.* *2.b* *p*
 B. Cl. 1/2 *1.* *2.* *a2.* *solo* *p*
 Ten. Sax. *mp*
 Euph. 1/2 *solo* *p* *(freely)* *f*
 Timp.
 Perc. 3 *perc. 3: w/ mallets (slow motor if available)* *mp*

19 20 21 22 23 24 25 26 27

con moto (♩ = 64)

This page of the musical score is for measures 28 through 36. It features a large orchestral ensemble with the following parts:

- Woodwinds:** Piccolo (Flute), Flute 1, Alto Flute, Bass Flute, Oboe 1/2, Bassoon 1/2, Contrabassoon, Clarinet 1, Clarinet 2/3, Bass Clarinet 1/2, Contrabass Clarinet, Soprano Saxophone (Alto), Alto Saxophone, Tenor Saxophone, and Baritone Saxophone.
- Brass:** Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Bass Trombone, Euphonium 1/2, and Tuba 1/2.
- Percussion:** Timpani and Percussion 3.

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics like *mf* (mezzo-forte) and *f* (forte) are indicated. Performance instructions include "a2. ala rhaita (take reed in mouth to thread)", "a2. (strictly)", "bells up bright tone", "remove cymbal, cont. same effect on head", and "div." (divisi). The page number 28 is at the bottom left, and the measure numbers 28 through 36 are at the bottom.

(♩ = 58)

37 38 39 40 *p* 41 42 43 44 45 46 47

C

A. Fl. *mp* *gliss.* *gliss.* *sim.* *gliss.* *gliss.*

B. Fl. *p* *gliss.* *gliss.* *gliss.* *gliss.*

Cl. 1 *p*

Cl. 2/3 *p* *3. bring out*

B. Cl. 1/2 *solo* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Timp. *replace cymbal cont. effect* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Perc. 2/3 *perc. 2/3: vibraphone w/ bow* *mp*

48 49 50 *approx. 30 seconds, 5 conducted cues* *all fade out ad libitum* 53

slower

Picc. (Flute) *mp* *piccolo repeat to end* [4] *pp* *n*

Fl. 1 *mp* *harmonic overtones repeat to end* [5] *p* *n*

A. Fl. *mp* *repeat to end* [2] *p* *n*

B. Fl. *mp* *p* *n*

Bsn. 1/2 *p* *n*

Cbsn. *p* *n*

Cl. 1 *mp* *p* *n*

Cl. 2/3 *mp* *p* *n*

B. Cl. 1/2 *mp* *p* *n*

Cb. Cl. *p* *n*

Sop. Sax (Alto) *mp* *pp* *n*

Alto Sax. *mp* *pp* *n*

Ten. Sax. *mp* *pp* *n*

Bari. Sax. *mp* *p* *n*

Timp. *remove cymbal* *p* *n*

Perc. 2 *mp* *crotales w/ bow repeat to end* [4] *p* *n*

Perc. 3 *mp* *repeat to end* [4] *p* *n*

54 55 56 57 58 59

III. Courante

silk shoes gliding over marble mosaic

$\text{♩} = 144$

*4 graduated-size thin cymbals from 8"-16"
with wire brush; choke on rests*

The musical score is divided into two systems. The first system (measures 1-7) features four percussion parts (Perc. 1-4) and two woodwind parts (Alto Sax. and Hn. 3/4). Percussion parts 1 and 2 play a steady eighth-note pattern starting at measure 5. Percussion parts 3 and 4 play a pattern of eighth notes and rests, with Perc. 3 marked 'edge mp' and Perc. 4 marked 'mp'. A double bar line is placed before measure 5. A box labeled 'A' is placed below measure 4. The woodwind parts enter at measure 5: Alto Sax. plays a half note G4, and Hn. 3/4 plays a half note F#4. Both are marked 'p'. The second system (measures 8-16) continues the percussion patterns. Percussion parts 1 and 2 are marked 'mf'. Percussion parts 3 and 4 play a pattern of eighth notes and rests, with Perc. 3 marked 'mf' and Perc. 4 marked 'mf'. The woodwind parts continue their patterns: Alto Sax. plays a half note G4, and Hn. 3/4 plays a half note F#4. Both are marked 'p'. A double bar line is placed before measure 13. A box labeled 'A' is placed below measure 12.

Perc. 1 3/4 *mp* 1 2 3 4 5 6 7

Perc. 2 3/4 *mp*

Perc. 3 3/4 *edge mp* *dome*

Perc. 4 3/4 *mp*

Alto Sax. 3/4 *p* *solo (echo horn)* *simile*

Hn. 3/4 3/4 *p* *3. solo* *simile*

Perc. 1 3/4 *mf*

Perc. 2 3/4 *mf*

Perc. 3 3/4 *mf*

Perc. 4 3/4 *mf* 8 9 10 11 12 13 14 15 16

B. Cl. 1/2 *solo*
 Sop. Sax (Alto) *p* *f* *p* (alto sax)
 Alto Sax. *p* 4 8
 Ten. Sax. 4 8 *p*
 Tpt. 1 *open* *f* *p*
 Hn. 1/2 2.
 Hn. 3/4 3. *p* 4 +4. *p*
 Tbn. 1/2 1. solo, straight mute *p* *f* *open*
 Perc. 1 4 8
 Perc. 2 4 8
 Perc. 3 *mandolin roll*
 Perc. 4 *mandolin roll*
 29 30 31 32 33 34 35

B

Ob. 1/2: *1. 2.* *p* *simile* *div.* *mf*

Bsn. 1/2: *div.* *mp*

Cbsn.: *mp*

Cl. 1: *a2.* *p* *simile* *mf*

Cl. 2/3: *2. 3.* *p* *simile*

B. Cl. 1/2: *a2.* *mp*

Cb. Cl.: *mp*

Sop. Sax (Alto): *simile* 4 4

Alto Sax.: 4 8

Ten. Sax.: 4 8

Bari. Sax.: *mp*

Tpt. 1:

Tpt. 2/3:

Hn. 1/2: *simile* 2. solo mute

Hn. 3/4: *a2.* 4 3. *div.*

Tbn. 1/2: *a2.* *mp*

B. Tbn.: *mp*

Euph. 1/2: *div.* *mp*

Tba. 1/2: *a2.* *div.* *mp*

Perc. 1: 4 8

Perc. 2: 4 8

Perc. 3: 4 8

Perc. 4: 4 8

36 37 38 39 40 41 42 43 44 45

Ob. 1/2 *a2.*

Bsn. 1/2 *mf* *f* *mp*

Cbsn. *mf* *f* *mp*

Cl. 1

Cl. 2/3 *3.*

B. Cl. 1/2 *mf* *f* *mp*

Cb. Cl. *mf* *f* *mp*

Sop. Sax (Alto)

Alto Sax.

Ten. Sax.

Bari. Sax. *mf* *f* *mp*

Tpt. 1

Tpt. 2/3 *3. solo cup mute* *f*

Hn. 1/2 *2.* *f*

Hn. 3/4 *a2.* *div.* *3.* *+4.* *a2.*

Tbn. 1/2 *mf* *f* *mp*

B. Tbn. *mf* *f* *mp*

Euph. 1/2 *mf* *f* *mp*

Tba. 1/2 *mf* *f* *mp*

Perc. 1 12 16

Perc. 2

Perc. 3 12

Perc. 4

46 47 48 49 50 51

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax
(Alto)

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Perc. 1

Perc. 2

Perc. 3

Perc. 4

52 53 54 55 56 57 58 59 60 61

127

C **chorale** (♩ = 76)
"The Shining Shore"

rit.

Sop. Sax (Alto)

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Euph. 1/2

Perc. 1

Perc. 3

12

3. solo, freely

2. solo, freely

solo (open)

open

open

solo

mp

mp

mp

p

62 63 64 65 66 67

Bsn. 1/2

Tpt. 1

Tpt. 2/3

Hn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

bell tones

2. bell tones

alternate 4 and T6

1. bell tones

2. bell tones

bell tones

mp

mf

mf

mf

mp

mf

p

p

p

68 69 70 71 72 73 74 75 76 77

E

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1/2 *f* *div.*

Bsn. 1/2 *cresc.* *mf* *div.*

Cbsn. *cresc.* *mf*

Cl. 1 *f*

Cl. 2/3 *f* *div.*

B. Cl. 1/2 *mf*

Ch. Cl. *cresc.* *mf*

Sop. Sax. *f* *play out*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf*

Tpt. 1 *f* *play out*

Tpt. 2/3 *f* *2.* *3.*

Hn. 1/2 *a2.* *mf* *play out*

Hn. 3/4 *f*

Tbn. 1/2 *a2.* *mf*

B. Tbn. *mf*

Euph. 1/2 *mf* *div.*

Tba. 1/2 *mf* *div.*

Timp. *fp*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Picc. *soli* *mf* *play out*

Fl. 1 *soli* *mf*

Fl. 2 *soli* *mf*

Fl. 3 *soli* *mf* *play out*

Ob. 1/2 *soli* 1. *mf* *play out* 2.

Bsn. 1/2 *soli* 1. *mf* 2. *mf* *play out*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4 *mp* 4

98 99 100 101

Cl. 1 *soli (one per part)* *mf* *play out*

Cl. 2/3 *soli (one per part)* *mf*

B. Cl. 1/2 *soli (one per part)* *mf* *play out*

Sop. Sax. *soli* *mf* *play out*

Alto Sax. *soli* *mf*

Ten. Sax. *soli* *mf*

Bari. Sax. *soli* *mf* *play out*

Perc. 1

Perc. 2 2

Perc. 3

Perc. 4 8

102 103 104 105

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1/2 *f* 2. 1.

Bsn. 1/2 *mf*

Cbsn. *mf*

Cl. 1 *f* tutti

Cl. 2/3 *f* 2. tutti 3.

B. Cl. 1/2 *mf* tutti

Cb. Cl. *mf*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *mf*

Tpt. 1 *f*

Tpt. 2/3 *f* div.

Hn. 1/2 *f* div.

Hn. 3/4 *f* div.

Tbn. 1/2 *mf* a2.

B. Tbn. *mf*

Euph. 1/2 *mf* div.

Tba. 1/2 *mf* a2.

Perc. 1 *mf*

Perc. 2 *mf* 2

Perc. 3 *mf*

Perc. 4 *mf* 4

audible
inhale
V

Picc. *mf* *f* V

Fl. 1 *mf* *f* V

Fl. 2 *mf* *f* V

Fl. 3 *mf* *f* V

Ob. 1/2 *mf* *f* V

Bsn. 1/2 *mf* *f* V

Cbsn. *mf* *f* V

Cl. 1 *mf* *f* V

Cl. 2/3 *mf* *f* V

B. Cl. 1/2 *mf* *f* V

Cb. Cl. *mf* *f* V

Sop. Sax. *mf* *f* V

Alto Sax. *mf* *f* V

Ten. Sax. *mf* *f* V

Bari. Sax. *mf* *f* V

Tpt. 1 *mf* *f* V

Tpt. 2/3 *mf* *f* V

Hn. 1/2 *mf* *f* V

Hn. 3/4 *mf* *f* V

Tbn. 1/2 *mf* *f* V

B. Tbn. *mf* *f* V

Euph. 1/2 *mf* *f* V

Tba. 1/2 *mf* *f* V

Timp. *mf* *f* V

Perc. 1 *mf* *f* V

Perc. 2 *mf* *f* V

Perc. 3 *mf* *f* V

Perc. 4 *mf* *f* V

F slightly
slower $\text{♩} = 68$

Bsn. 1/2

Cbsn.

Cb. Cl.

Tba. 1/2

Timp.

Perc. 1 *with brush*
mf

Perc. 2
mf

Perc. 3
mf

Perc. 4
mf

Voices 1-8

114 115 116 117 118

accel.

2. only

Bsn. 1/2 *mp*

Cbsn. *mp*

Cb. Cl. *mp*

Tba. 1/2 2. only *mp*

Timp. *mp* *snare w/ brush*

Perc. 1 *mp* *bass drum*

Perc. 2

Perc. 3

Perc. 4

Voices 1-8 *optional: (1) G jaw harp* *mp*

119 120 121 122

$\text{♩} = 80$

+ 1.
mp

4 8

Bsn. 1/2
 Cbsn.
 Cb. Cl.

solo
mf
f

2. *solo*
mf
f

1. *solo*
mf
f

solo
mf
f

+ 1.
mf

4 8

Tba. 1/2

4 8

Timp.

4

Perc. 1

4 8

Perc. 2

4 8

Perc. 3

4 8

Perc. 4

+ (1) D jaw harp

123 124 125 126 127 128 129 130

G

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3

Ob. 1/2 *div.* *f*

Bsn. 1/2 *1.* *mf* *2. ala rhaita* *ala rhaita* *(take reed in mouth to thread)* *div.* *a2.* *f*

Cbsn. *mf* *f*

Cl. 1 *f*

Cl. 2/3 *2.* *f* *a2.*

B. Cl. 1/2 *mf* *guttural (take more mouthpiece)* *f*

Ch. Cl. *mf* *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *mf* *multiphonic -or- growl* *f*

Bari. Sax. *mf* *guttural (take more mouthpiece)* *f*

Tpt. 1 *plunger mute* *mf*

Tpt. 2/3 *a2.* *plunger mute* *mf*

Hn. 1/2 *a2.* *f*

Euph. 1/2 *div.* *mf* *4* *f*

Tba. 1/2 *mf* *4* *a2.* *f*

Timp. *cont. groove, ad lib.* *4*

Perc. 1 *8* *4*

Perc. 2 *4*

Perc. 3 *4*

Perc. 4 *4*

Voices 1-8 *+ (1) G jaw harp, (1) D jaw harp* *(4) B jaw harps* *mf* *f*

131 132 133 134 135 136 137 138

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Voices 1-8

139

140

141

142

143

144

145

H

152

Picc. *dim.*

Fl. 1 *dim.* *solo* *sub. p*

Fl. 2 *dim.*

Fl. 3 *dim.*

Ob. 1/2 *dim.* *1. solo* *sub. p*

Bsn. 1/2 *mf*

Cbsn.

Cl. 1 *dim.* *solo* *sub. p*

Cl. 2/3 *dim.*

B. Cl. 1/2

Ch. Cl.

Sop. Sax. *dim.*

Alto Sax. *dim.*

Ten. Sax. *dim.*

Bari. Sax.

Tbn. 1/2 *open*

B. Tbn. *open*

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Voices 1-8

153 154 155 156 157 158 159

I gradual accelerando to J

Picc. *sub. p*

Fl. 1 *p* *mf* *sub. p*

Ob. 1/2 *p* *mf* *sub. p*

Cl. 1 *p* *mf* *sub. p*

Cl. 2/3 *sub. p*

Euph. 1/2 *solo* *p*

160 161 162 163 164 165 166 167

Picc. *mf*

Fl. 1 *mf* *solo* *sub. p*

Fl. 2 *sub. p*

Ob. 1/2 *mf* *1.* *sub. p* *p*

Cl. 1 *mf* *solo* *sub. p* *a2.*

Cl. 2/3 *mf* *p*

Euph. 1/2 *a2. alternate 12 and 3* *p*

168 169 170 171 172 173 174 175

Picc. *p* *sub. p*

Fl. 1 *sub. p*

Fl. 2 *sub. p*

Fl. 3 *p* *sub. p*

Ob. 1/2 *sub. p*

Cl. 1 *sub. p*

Cl. 2/3 *div.* *p* *sub. p*

176 177 178 179 180 181 182 183

J = 100

molto accel.

Picc.

Fl. 1 *solo*
sub. p *cresc.*

Fl. 2 *mp cresc.*

Fl. 3 *mf cresc.*

Ob. 1/2 *solo*
sub. p *cresc.* *a2.* *mp cresc.* *1.* *div.* *f*

Bsn. 1/2 *mp cresc.* *a2.* *mf cresc.*

Cl. 1 *solo*
sub. p *cresc.* *2.* *mp cresc.* *a2.* *mf cresc.*

Cl. 2/3 *mp cresc.* *a2.* *mf cresc.*

B. Cl. 1/2 *a2.* *f*

Sop. Sax. *mf cresc.*

Alto Sax. *mf cresc.*

Ten. Sax. *mf cresc.*

Bari. Sax. *mp cresc.*

Tpt. 1 *(open)* *mp cresc.* *2. (open)* *mf cresc.* *a2.* *div.*

Tpt. 2/3 *mp cresc.* *1.* *a2.* *div.*

Hn. 1/2 *mp cresc.* *cresc.* *a2.* *mf cresc.*

Hn. 3/4 *mf cresc.*

Tbn. 1/2 *a2.* *div.* *mp cresc.*

B. Tbn. *mp cresc.* *4*

Euph. 1/2 *mp cresc.* *4*

Tba. 1/2 *mp cresc.* *1.* *f*

Timp.

Perc. 1 *sizzle cymbal w/ mallet* *ff*

Perc. 2 *vibraslap* *ff*

Perc. 3 *4*

Perc. 4 *4*

Voices 1-8 *(2) G jaw harps* *mp cresc.*

184

185

186

187

188

189

190

191

(♩ = 160) ♩. = ♩ = 106 **still more accel.**

Instrument List:

- Picc.
- Fl. 1
- Fl. 2
- Fl. 3
- Ob. 1/2
- Bsn. 1/2
- Cl. 1
- Cl. 2/3
- B. Cl. 1/2
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B. Tbn.
- Euph. 1/2
- Tba. 1/2
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Voices 1-8

Page Number: 144

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Ob. 1/2 *ff*

Bsn. 1/2 *ff* *ala rhaita*

Cbsn. *ff* *ala rhaita*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. 1/2 *div.* *guttural*

Ch. Cl. *ff* *guttural*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff* *multiphonic -or- growl*

Bari. Sax. *ff* *multiphonic -or- growl*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Hn. 1/2 *ff* *a2.* *4*

Hn. 3/4 *ff* *a2.* *4*

Tbn. 1/2 *ff* *a2.* *4* *1. sing/play pitch:*

B. Tbn. *ff* *4* *2.* *multiphonics sing:*

Euph. 1/2 *4* *8*

Tba. 1/2 *div.* *multiphonics sing:* *div.*

Timp. *4*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Voices 1-8

fall on cue 1 fall on cue 2

Picc.

Fl. 1

Fl. 2

Fl. 3

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Ch. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

timpani

fp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mandolin roll

Voices 1-8

205 206 207 208 209 210 211

IV. Passacaglia

reflectively $\text{♩} = 48$

in 3

flute
Picc. (Flute)
p

Fl. 1
p

alto flute
A. Fl.
p

bass flute
B. Fl.
p

Cl. 1
p

div.
Cl. 2/3
p

B. Cl. 1/2
p

vibraphone, clear each chord
Perc. 3
p

cont. arpeggio

marimba
Perc. 4
p

1 2 3 4 5 6 7 8 9

Picc. (Flute)
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

Fl. 1
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

A. Fl.
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

B. Fl.
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

Cl. 1
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

div.
Cl. 2/3
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

B. Cl. 1/2
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

Sop. Sax.
mf (soprano sax) sub. p

Alto Sax.
mf sub. p

Ten. Sax.
mf sub. p

Bari. Sax.
mf sub. p

mf

div.
Tbn. 1/2
mf

B. Tbn.
mf

Euph. 1/2
mf

cont. arpeggio

Perc. 3
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

Perc. 4
mf sub. pp mf sub. pp mf sub. pp mf sub. pp mf sub. p

10 11 12 13 14 15 16 17 18 19

nasally, bright tone

B nasally, bright tone

short fall

Picc. (Flute)

Fl. I

A. Fl.

B. Fl.

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. I

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

bells up

chimes

bass drum

no arpeggio

cont. arpeggio

in 3

20 21 22 23 24 25 26 27 28 29

C

Picc. (Flute) *f*

Fl. 1 *f*

A. Fl. *f*

B. Fl. *f*

Ob. 1/2 *f* *1. freely, ala plainchant* *ff* *a2.*

Bsn. 1/2 *pp* *f* *mf*

Cbsn. *pp* *f*

Cl. 1 *f*

Cl. 2/3 *div.* *f*

B. Cl. 1/2 *f*

Cb. Cl. *pp* *f*

Sop. Sax. *pp* *f* *soli* *f*

Alto Sax. *pp* *f* *soli* *f*

Ten. Sax. *pp* *f* *soli* *f*

Bari. Sax. *pp* *f* *soli* *f*

Tpt. 1 *bells down* *mf* *< f* *2. solo freely ala plainchant straight mute* *3*

Tpt. 2/3 *bells down* *mf* *< f* *3*

Hn. 1/2 *mf* *< f*

Hn. 3/4 *mf* *< f* *a2.*

Tbn. 1/2 *div.* *f* *mf* *a2. multiphonics sing:*

B. Tbn. *bells down* *p* *f*

Euph. 1/2 *f*

Tba. 1/2 *a2.* *p* *f*

Perc. 3

Perc. 4

30 31 *f* 32 33 34 35 36 37 38 39

più
mosso **D** floating

*piccolo
solo uni. w/ tenor sax*

Picc. (Flute)
 A. Fl.
 Ob. 1/2
 Bsn. 1/2
 Cl. 2/3
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 Perc. 1
 Perc. 3
 Perc. 4

40 41 42 43 44 45 46 47 48 49 50

E

Picc.
 A. Fl.
 B. Fl.
 Ob. 1/2
 Bsn. 1/2
 Cl. 1
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Hn. 1/2
 Tbn. 1/2
 Euph. 1/2
 Timp.
 V. 6

51 52 53 54 55 56 57 58 59 60

The eighty-sixth, eighty-seventh and the eighty-eighth points are located symmetrically across the central vertical axis of the wall, from the forty-fifth, the twenty-eighth and the sixty-fifth points, in that order.

F[illegible]

G ♩ = 60
approximate entrances and lengths; one player per note
begin vocal fry independently in m. 81 once played through all given notes.

vocal fry

Picc.

Fl. 1

A. Fl.

B. Fl.

Ob. 1/2

Bsn. 1/2

Cbsn.

Cl. 1

Cl. 2/3

B. Cl. 1/2

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph. 1/2

Tba. 1/2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

V. 7

V. 8

terracotta plate/pot

glockenspiel, improvise very sparsely on given pitches within measure

at cue, restart text from the beginning and ramp on it through this next section. speak clearly and naturally.

all speaking descends to vocal fry. finish text and begin vocal fry on own.

74 75 76 77 78 79 80 81 82

long fall

Picc. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Fl. 1 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Fl. 2 *flute* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Fl. 3 *flute* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Ob. 1/2 *div.* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Bsn. 1/2 *div.* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Cbsn. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Cl. 1 *a2.* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Cl. 2/3 *div.* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

B. Cl. 1/2 *div.* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Cb. Cl. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Sop. Sax. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Alto Sax. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Ten. Sax. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Bari. Sax. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Tpt. 1 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Tpt. 2/3 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Hn. 1/2 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Hn. 3/4 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Tbn. 1/2 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

B. Tbn. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Euph. 1/2 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Tba. 1/2 *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Timp. *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Perc. 2 *bass drum* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Perc. 3 *vibraphone* *clear each chord* *cont. arpeggio* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

Perc. 4 *marimba* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f*

83 84 85 86 87 88 89

I reflectively $\text{♩} = 44$

in 3

Picc. *sub. p* *fff* *non. vib.* *pp* *n*

Fl. 1 *sub. p* *fff* *pp* *non. vib.* *n*

Fl. 2 *sub. p* *fff* *pp* *non. vib.* *n*

Fl. 3 *sub. p* *fff* *pp* *non. vib.* *n*

Ob. 1/2 *p³* *fff* *pp* *n*

Bsn. 1/2 *p³* *fff* *pp* *n*

Cbsn. *p³* *fff* *pp* *n*

Cl. 1 *p³* *fff* *pp* *n*

Cl. 2/3 *a2. p³* *fff* *div.* *pp* *n*

B. Cl. 1/2 *p³* *fff* *pp* *n*

Cb. Cl. *p³* *fff* *ppp* *n*

Sop. Sax. *sub. p* *fff* *n*

Alto Sax. *sub. p* *fff* *n*

Ten. Sax. *sub. p* *fff* *n*

Bari. Sax. *sub. p* *fff* *n*

Tpt. 1 *p³* *fff* *div.* *ppp* *harmon mute w/ stem* *n*

Tpt. 2/3 *a2. p³* *fff* *ppp* *harmon mute w/ stem* *n*

Hn. 1/2 *p³* *fff* *div.* *pp* *n*

Hn. 3/4 *p³* *fff* *pp* *n*

Tbn. 1/2 *div. p³* *fff* *pp* *n*

B. Tbn. *p³* *fff* *pp* *n*

Euph. 1/2 *a2. p³* *fff* *pp* *n*

Tba. 1/2 *p³* *fff* *pp* *n*

Timp. *ppp* *n*

Perc. 1 *ppp* *crotales w/ bow* *mf* *n*

Perc. 3 *p³* *fff* *w/ bow* *mp* *n*

Perc. 4 *p³* *fff* *ppp* *n*

90 91 92 93 94 95 96 97 98 99 100

APPENDIX C
Caroline Shaw Interview #1
“On Partita for 8 Voices”
March 19th, 2018

KB = Kaitlin Bove (Author/Transcriber/Interviewer)

CS = Caroline Shaw (Composer/Interviewee)

KB: I have been on your website and I saw your brief bio there but it’s pretty current, I was wondering if I could get something more “big picture”? Where you got your start?

CS: I grew up in North Carolina and I studied violin. I was a Suzuki violin kid from age – basically as soon as I could hold something – and my brothers played. So, violin was kind of the focus all the way through high school. I sang in church choirs. I played in school orchestra and I went to Rice University for college and did violin there. I went to Yale for grad school for violin also. That was the big-focus but I was also always singing. I eventually started singing a little bit more than I was playing. I was playing for dance classes and doing a variety of things and always kind of interested in the overlaps between my playing and my singing and they started to kind of weave together. The movements of *Partita* were kind of written ... A – I hadn’t really written much music before and I was trying things out and they were written over three summers. So, the first movement I ever wrote was Passacaglia which was all about – I was just super into all the different timbres and sounds we were getting with our voice. And I really thought – and I really think why you expanding this for wind ensemble is going to be – I don’t know, I’m super excited, I want you to feel like you can do what you want to do. Your vision is more important than mine and I think it’s a cool idea and I trust you. But to say that, I really thought of it – at least Passacaglia – as like a weird orchestra piece. I think of them like instruments rather than – I never once thought of it like a choir piece. It was just weird combinations of colors that I really loved.

KB: Yeah! And I think, too, with you using the Baroque Dance Suite, there was some sort of instrumental inspiration behind that.

CS: For sure yeah. In part inspired by the solo Bach suites for cello and for violin and also all the keyboard work. The whole 17th and 18th century kind of fascination with Baroque Dance Suites but also, I was playing for dance classes, watching the movement, and watching patterns and watching things kind of swirl around and making music for them, which I loved, I still love. That is as much a part of it as the baroque suite concept. That was just kind of a framework that I found that I could push against.

KB: That was actually my follow-up questions – in terms of your inspiration for the piece, would you say that working with dancers was what inspired you there or would you say it was these tools of your vocal techniques and you just wanted to find a medium to make all those fit together? What inspired you to put this together initially?

CS: The very first thing was the sound of everyone going <vocal fry to sung pitch> into this chord, you know, what happens at the end of Passacaglia? That was the whole point. I just liked that sound and I was trying to create music that leads up to that. I love harmony, I loved this beautiful little chord progression, and I wanted to hear it in slightly different colors. The beginning is very <makes shape with her mouth> very “aw”, this super soft sound. And then the next iteration is “ah” and then it’s like “aaaa” – which I am super excited to hear what you do with that.

KB: I’m really excited!

CS: Cause you understand way more than I do. It’s kind of ... you’re totally right, it’s kind of a wind ensemble piece!

KB: Well, I love it as a vocal piece, but I just thought it would be so cool for wind ensemble. And I know that where you’re talking about – that moment in the Passacaglia – that we’re going to be hitting that mark of where does good tone quality disappear? And I think that’s exciting for players to be able to work on that spot. So often, it’s all about “you play with the tone you’re expected to on your instrument” so I’m really excited to experiment with that.

CS: That’s totally what we were talking about with Teeth, with singing. We’re taught to sing in a certain way with proper tone, but we were actually interested in stopping between and the way that it breaks down and all of the things that you can do – safely of course – but yeah.

KB: That’s exciting – I’m glad we’re on the same wavelength there! So in terms of all the different techniques that are used in the piece – and I’ve written them down but I’m sure off the top of your head, you know better than I – where did you either research and find out about these or receive training or the ones you made up proprietarily for this piece, can you talk me through the process of how you prepped those? Did you have all of the ideas before you started, or did you learn or invent some along the way?

CS: Definitely invented them along the way for sure. People talk about “oh all these techniques”, really there aren’t – I didn’t actually set out to make a piece that was all about different techniques, but it was more like the music itself suggested these different things and then I found out that within the group Roomful of Teeth we were exploring all these different colors and thought “oh *that* is a color that would work perfectly for this harmonic change.” So, the techniques happened with the music. And then, I can name the ones that are in there. There’s a little bit of Tuvan throat singing – there’s xöömei – and that doesn’t necessarily – even when we perform it, that doesn’t even have to be that particular sound, but it’s just the inspiration for the sound, which is a reedy, buzzy sound. I actually super, duper think of it like a bassoon. And then there’s the Inuit throat singing inspired section in Courante. <demonstrates> I just loved the undulating patterns of it – the hocket that happens and the color changes that happen from the same note growing between two different people.

KB: What about – I’ve studied those before – I’ve tried to Tuvan throat sing, but every time I try, I feel like I’m going to throw up, so I’ve stopped. It makes me dry heave. But what about the Korean *p’ansori* – where did you learn about that? I tried to research it ahead of time and I haven’t found a lot on it.

CS: It’s not – some of it is technique of vocal production, but a lot of it is just a tradition of storytelling. What I loved, we worked with this woman named [unintelligible] Kim who lives in D.C., she grew up in Korea, and she’s a real master *p’ansori* singer. But the background of the technique is actually it’s kind of the blues. The greatest *p’ansori* singers are the ones who are most damaged psychologically. So, the rougher your voice, the greater the singer you are. What I loved about it was the way she scooped into notes <demonstrates>. So, it’s never clean, it comes from a super gritty, dirty, bluesy place.

KB: That’s awesome – I’m excited to figure out how I incorporate that with the winds. So then, moving through my questions, we talked a little bit about it being this Baroque dance suite format and you chose pretty typical movements and even the order is pretty typical to the structure of Baroque dance suite. Did you decide on that based on – did you come into it thinking “I’m going to fit into this structure” or did you gather the techniques and the motivic stuff you wanted?

CS: Yeah, it really revealed itself as it came. I wrote Passacaglia the first summer and then I was like “Oh, I like writing music!” and so the next summer I wrote Courante, I think? Thinking still about dance cause I was still working in New York, working with dance, and loved it. Sarabande and Allemande ... and then the only real sort of structure: I wanted Allemande to be first and Passacaglia to be last because they kind of echo each other in a weird way. But Sarabande and Courante are kind of switchable but now I’ve gotten locked into Allemande, Sarabande, Courante, Passacaglia.

KB: Oh, I like it this way! I wouldn’t want to switch those two middle movements.

CS: I accidentally did one time in concert. I just looked over at Virginia and started Courante and she smiled at me and went with it.

KB: That’s awesome! So my next question is – again, when you’re structuring this and you’re thinking of all the techniques you’re incorporating – you mentioned the sound in Passacaglia, but is there a hierarchy of importance like: “I really need *this* in the piece” or, in terms of my transcription, if some technique got lost, which one would you be most disappointed about? What are the most core important items in this piece to you as the composer?

CS: Hm. My first thought – it’s not even a special technique – there’s a moment in ... I just want the richness of sound. That is number one. The individual techniques should just serve the music.

KB: Okay.

CS: I was wondering how you were going to translate the breath stuff in Courante? I'm kind of just trusting you on that.

KB: Right now, I'm thinking cymbals, actually.

CS: Oh yeah! Ok, cool.

KB: Yeah, like eight different cymbals and a player has two different timbre'd cymbals on each so it represents the in and the out sound. So, it would be four players total just like you have four singers, and they each have two pitches and it would layer like that, that's my thought for now.

CS: Cool. Great. Do you think there's any way to incorporate actual breath in the ensemble?

KB: I think definitely. I noticed you have at least one spot where it says "audible breath sound" so I'm going to definitely include that in the entire ensemble so that everybody breathes together. I think within that cymbal thing in Courante, I might incorporate breathing with the wind players because they'll be doing nothing while that cymbal part is going on. And then I'm thinking with the spoken text – at the beginning and the end – to actually still have it spoken, that's my plan. Just to kind of relate it more to your piece so the beginning and ending will sound very similar to what you have. But also, I was thinking that the words – you chose them very purposefully and I thought it would be a shame for those to be gone. Especially with the rest of the piece being mostly vocalization without text. So, to keep the text was my plan.

CS: I think yeah, if that's possible, that would be important.

KB: And then the question would be, in terms of the performance of it – do I find vocalists to do the text parts or do I have band members step out and do the text parts and then go back into the band? So, we'll cross that bridge when we get there. But I do want to include that for sure.

CS: I'm curious about – in Passacaglia – the big talking/vocal fry section? It doesn't necessarily have to be vocal fry, but some kind of mix of, basically the kitchen sink in that sound.

KB: Yeah, so there are effects you can achieve on most wind instruments with multiphonics and pedal tones in brass – like when you hit a pedal tone below the fundamental pitch – then you can start to isolate all of the overtones. So, I was going to try to use that basically to make that sound. Which is basically what's happening with vocal fry anyways.

CS: Yes, same as vocal fry, totally.

KB: But yeah, maybe some vocal fry from the flute players since they can't make that sound on their instrument, just to join in so they can participate! So now I'm going to move on to the actual piece with some specific questions about it. I have the score in front of me so if you're confused about a part, I guess I could hold it up for you unless you have it. So, the first question I was going to ask: In almost every movement, you have portions of the movement that are unmetered note heads, without exact rhythm. I've been mostly listening to your mastered album recording of it, so I haven't seen a live performance – I'm going to try to come see you when you perform in Asheville, North Carolina at the end of the month – I don't know if you'll be performing it there.

CS: That would be important! I would hate for you to come and we not do it.

KB: I'm interested in the festival as it is – but it'd be really cool if I could actually see the piece performed live. Otherwise, you're not going to be near me for a while.

CS: At this point, I don't know but I can find that out.

KB: It's in a couple weeks, so that's not a rush. But my question was with the unmetered passages, have you guys settled into almost a metered, exact way of doing it with consistency or is it different every time?

CS: Some of them. If it's something where people sing together, I'm thinking the end of Allemande, when all the women are singing at "M". At "M" in Allemande, we are pretty set. We basically do that the same way every time. Just that bar. I hate my score ... you don't have any bar numbers – do you have page numbers?

KB: There are no bar numbers ... but I put in bar numbers. And yes, I have page numbers. So, I have "M" at m. 103.

CS: Okay. I have a "M" on page 10 – I'm only dealing with letters and page numbers. I would be fine with you choosing a rhythm based on the recording. There's also a YouTube of us doing it in Vancouver. If you look for *Partita*, it's the whole thing. That's a really good one to base it off of, too. But I've found that doing things without rhythmic notation, it just takes a lot longer during rehearsal, so it might be smart to write it out.

KB: That's what I was thinking my plan would be – if there are multiple players on a part, to write it out rhythmically, versus if it is a solo, then I can leave it unmetered so it's up to the soloist. Great. Then actually, at "M", those sweeping notations in the male vocal parts, is that supposed to be an unspecified pitch modulation?

CS: No, that's just "keep holding your note, you're still singing."

KB: Ok, got it, I wasn't sure. Ok, great, we're good. So, then the only time they should be modulating pitch is when it's actually in the text to change pitch.

CS: When it shows an actual new note.

KB: So, for that, a follow-up: when it is notated to stretch pitch, do you have a specific stretch in mind whether they go up or down or they get to choose? And by about how much?

CS: Initially, it was like “oh, you can choose how much” but now it’s pretty set. Sopranos tend to stretch up and the altos tend to stretch down. And it’s – I think of it like a quarter tone, but I think if you tried something where some people of a section all go together, like they all go a quarter tone and another section all goes up a whole step, but I think no more than a whole step.

KB: That sounds doable. Ok, now I’m moving onto Courante. Toward the end of Courante, with the throat singing, there’s a part where it goes crazy fast and it has what looks like little sixteenth notes but sped up toward the end of it, specifically ... here it is, page 20, third stanza in the first and second part, where it’s throat singing but it goes faster and faster.

CS: Sure, all those little funny curved note heads are breaths in. It’s just like a little breathy bouncy ball.

KB: So, it’s like you’re breathing in one direction but you’re rapidly closing your throat within the same breath?

CS: <demonstrates> yeah. Like a tremolo on a cymbal.

KB: Sure. I just wanted to make sure what that technique was before I tried to translate it. Cause I hear it and it sounds really cool. And my last question on Courante is ... and I’m probably butchering how to pronounce this – the “akinisie rumble”? As part of the throat singing? It happens four times and it sounds like the first and third time have a different tone quality than the second and fourth, at least on the recording.

CS: Yeah, I think probably on the first and third she’s breathing out and the second and fourth, she’s breathing in. That is not specified. Akinisie is actually the name of a person – she was our coach. She lives in Northern Canada. She’s this super cool lady and just so sweet and she smiled. But she had this sound that’d come out of her throat that was crazy. So that’s kind of what that is. It can be anything that’s like guttural and weird and warm and cool.

KB: And it’s funny, too, when I heard them, it sounds like one – and, again, I’m thinking about cymbals and percussion for a lot of those vocal techniques with the throat singing – but one sounds like a sizzle cymbal to me and the other sounds like a vibraslap. Like when you smack a vibraslap <demonstrates> So I thought maybe it would be cool to combine that with some wind instrument sound, too.

CS: Cool!

KB: Ok, so now I understand the out and in. A couple more questions – specifically about when I go to transcribe it and wanting to do it justice. So obviously I’m going to incorporate percussion because percussion is part of the band, and they aren’t wind players. What is your feel on – the percussion can serve melodically on keyboard instruments (marimba, vibraphone, whatever), and then there are lots of cymbals and auxiliary stuff that can create tone effects to assist with the shaping of the timbres and stuff like that. How do you feel about adding something like drums and making a pulse underneath where there maybe is not as much rhythmic drive right now? For instance, I’m thinking toward the center of Courante where it starts to get that folksy beat, if I added more drum effect to that, or do you feel like that will destroy the quality of the piece as you wrote it?

CS: I think it’s an instance of – Courante would definitely be one movement to add that sort of moment of drums – that could be super cool. I think I would only use it as a contrast. I’m trying to think of where I would not want it to happen.

KB: I think in Sarabande, not at all. I’m not planning on adding a drum beat through the whole thing, but I thought in some spots, to create an effect there. But it would definitely be an addition to a transcription because right now nothing like that really exists throughout the piece.

CS: I think you can think of the – you know when the guys are doing the <demonstrates mmb-exhale-inhale>?

KB: Yeah.

CS: The second half of Courante? I think there can be some percussion, a little bit in the first half of Courante when the women are doing this? Any time they’re doing this pattern, it gets soft.

KB: That’s exactly what I was thinking.

CS: Then maybe let it be a contrast? But yeah, for sure – you know when the guys come in and they’re doing their thing and the girls come in on top? Bring it. Yeah.

KB: Yeah, that’s what I was thinking, just mostly in that third movement. But if you said: “No! Don’t add anything!” Then I’d be like: “Ok, I’ll give up on that.” But I think we’re on the same page on that. Then, let’s see. My other question – sorry, it’s a lot of questions about Courante! In Courante, with the in and out of the throat singing, are you looking at a pitch change at all or is that mostly just timbral difference?

CS: Uh, sort of timbral difference. We try to actually avoid pitch in there ‘cause it sounds a little weird when it’s pitched, so, yeah, just a little timbral difference would be cool.

KB: Ok!

CS: It is quite percussive, actually, the whole Courante.

KB: I was trying to – that’s the other thing, too – when you write for band, what you think about is: “Are we making all the sections happy?” So, I was thinking that third movement would give something to the percussionists to really sink their teeth into. I think that would work well. Ok, so those were all my questions for now. I may have some follow up later when I get started and encounter some issues, but I think we’re good. Is there anything that you wanted to express in terms of your expectations for this or ... before I get started?

CS: I’m trying to think. I want you to feel like you can do what you hear, and you want to do rather than worrying about what I think.

KB: Ok, that sounds good.

CS: You just have the PDF, right?

KB: Yes.

CS: Do you – I think I have a – I wouldn’t send you a Sibelius file of the original because of all the crazy **** in it. I can send you a Sibelius file of the basic outline if that’s helpful.

KB: That’d be great, yeah!

CS: Ok, and you may think: “Oh, I’d rather just start fresh anyway.” But I think I have some sort of really bare-bones Sibelius file I could send to you.

KB: So that’s what you used to write it? Sibelius?

CS: Yeah. What do you use?

KB: Well, Sibelius has been my go-to program the whole time and I’ve been on 6 forever and never updated and I guess the new pay-for subscription thing is freaking me out. I was thinking of maybe switching over to Dorico. It’s kind of scary, though. I’ve been using Sibelius since high school, so it’s been half my life.

CS: No, yeah, I feel like I’ve figured out all these quick shortcuts for Sibelius, so I just don’t have the energy.

KB: Are you happy with it? Do you pay the monthly subscription?

CS: Yeah. I’m happy with it – I mean, it’s my ... it’s my life. So of course, I’m going to pay the subscription. But yeah, I’m still happy with it. I mean, there are some things I wish it could do differently but from what I hear from friends, Dorico is good and will be good. But maybe not quite yet?

KB: It's still kind of like in beta mode.

CS: Yeah, a little bit.

KB: So, for this project, I need to decide – am I going to move over to Dorico or stick with Sibelius and make it work. I might just do Sibelius cause it's safer and I'm more comfortable. I was going to ask, too: so, the plan for performing this is next March. March 2019. Do you have any interest in coming to campus at all if you have your schedule planned that far in advanced?

CS: Yeah, uh ... it's a little loose at this point. Do you know what time in March?

KB: I don't have a definite date. Part of what I'm thinking of is ... because this is a vocal piece that I'm transcribing for band ... is to try and do a concert when we perform this and do this concert combined with choir, so we have some choral pieces and some band pieces and it's kind of a celebration of the crossover between them. With that being the case, I have to make sure the choir program is onboard with that and work with them on a date. So, I don't have a date yet. But with that, there's flexibility in a date – if you have an interest, I can try to make sure we can work around your schedule.

CS: I'm sure your schedules are way more complicated than mine. But definitely keep me in mind and keep me posted and we can figure it out. If I can come, I would love to.

KB: And you live in New York? Or ... where are you right now?

CS: I live in New York; I have a little apartment.

KB: Ok. I just figured in terms of how to make that work ... that's easy. We get flights in from New York all the way to Lexington, Kentucky all the time. Ok, great. Well thank you so much and like I said, I may want to do a couple follow up questions for you once I get started. I made a piano reduction of it already so I'm going to go off that and spread back out again into a band score.

CS: Perfect.

KB: Well it was so nice to meet you and I hope to see you at the end of the month in Asheville. If you could let me know if you guys are planning on performing *Partita*, that would be awesome.

CS: Ok, thanks Kaitlin.

KB: Thank you, have a nice day! Bye!

APPENDIX D
Caroline Shaw Interview #2
“A Follow-Up Interview”
June 20th, 2019

KB = Kaitlin Bove (Author/Transcriber/Interviewer)

CS = Caroline Shaw (Composer/Interviewee)

KB: Hello!

CS: Hello, again! Okay, first of all, I watched the whole performance online when you did *Partita* and I was a) moved and b) so ecstatic and happy. It was so exciting for me to see you and also to see the students and to hear it and it was such a whacky and wonderful experience so thank you for that and thank you for what you do and also thank you for your really fun spirit online.

KB: Thank you ... uh, yeah – as I’m sure you know, grad school is really lonely so I’m just throwing energy out into cyberspace to get something back.

CS: It’s so good. It’s great for your colleagues and students, too.

KB: And thank you so much for ... not because of you, but just through this whole process I’ve been like: “Don’t disappoint her. Don’t disappoint her. Do this piece justice.” So, it’s really gratifying to hear that you enjoyed it. That it’s not a horrible disappointment.

CS: As a person who is in some way related to this piece, I really appreciate what you did. So, we should talk about – I can’t remember the agenda for this conversation – but what I want to do is make it easy for you to do what you need to do.

KB: Okay. So, basically I have two things: I’m finishing my dissertation so I had a couple follow-up questions for you that I didn’t ask during our first interview and I figured that will help me to finish the dissertation and then I do want to talk publishing options with you because a few people have reached out about publishing it and so I wanted to get your feedback about how we should move on with that.

CS: Sure.

KB: So maybe let’s start with the questions and then we can talk about moving forward with publishing?

CS: Sounds great!

KB: These are completely out of order; they just came up to me while I was working on the piece or while I was writing. So the first question is: the only extant melody that you

have in *Partita* is “The Shining Shore.” My question was: why did you pick that – or what was your relationship to that?

CS: Hmmm ... good question. It’s a tune that I really loved and I had been listening for the last several years before that to this Anonymous IV recording that they did of all these American tunes. I don’t know if you know that recording –

KB: Yeah, that’s the one that’s in my head when I looked it up, so that’s perfect!

CS: That had been rolling around in my mind for a long time. I wanted a moment after all of this kind of ecstatic breathings where you’re not sure what it is or what that world is – for everything to stop and for there to be this clear moment <unintelligible> world and for that to be the heart of the piece in a weird way. The tune itself is, you know, like many of those old songs, is really about crossing over to the other side and death and when you see your friends and when you get there what happens. I didn’t want to explicitly make the piece about that but that’s something that’s always on my mind and it felt like the right thing to do musically.

KB: That’s super cool because I kind of thought the text – even though you don’t have the text – that that must have played into it in some way. Kind of that idea. And the theme isn’t overtly Christian, either, which is interesting, because it’s a Christian hymn.

CS: Yeah. It’s not very ... it’s quite universal. Those are the hymns I like the most.

KB: So my question, too, is – the rest of Courante goes very Appalachian jug band after that – do you think that the fact that the hymn was 1850’s American Christian Revivalist influenced your move into that setting with the tune later in the movement? Did you consider the connection of the time period of American music there with the piece you chose and then the setting you did after it?

CS: I’m trying to think of what I did after it ... I think what I did was take a familiar hymn and its sound and then it breaking apart like a prism or kaleidoscope into different parts and then develop this sense of forward motion and groove that felt like life and death and all of those things together. But I don’t think I was thinking particularly of that period of American music history.

KB: Okay. So then moving on to the other things that are actually text ... so that was your extant melody, then the extant text you used – for instance, the Sol LeWitt text, the square dancing text – what was your process for selecting and gathering those and specifically picking certain things to put into the piece?

CS: The Sol LeWitt text came from when I was writing Passacaglia which was the first one I wrote. It was because I was looking for something for us to speak that felt technical and unemotional, you know? Just kind of words. Just the sound of talking and something that feels like math – but I wasn’t really thinking that. And I was walking through the

galleries at MassMoCA and came upon this wall full of text, full of Sol LeWitt's directions.

KB: I know which one you're talking about because I just visited there.

CS: You did visit? Oh yeah!

KB: And I was trying to find – which one has the right directions from the piece? And I found that wall but there were so many, I couldn't figure out which one.

CS: I just took pictures of them with my early phone and it was no plan of actually – which ones went where, not at all – but I wanted to make something that felt like you could imagine them being in space. And then the square dance calls, that came two years later when I was writing *Allemande* and I wanted to draw this connection between dance and the Sol LeWitt, so that felt like a perfect blend of words that also were very technical and unemotional. There's *no* emotion in square dance calls but what they're indicating is directions for people to swirl around on the floor and become this painting. So that was that connection. And then the line "the detail of the pattern is movement" is T.S. Eliot and I had read *The Four Quartets* years before and it drifted through my Twitter feed and it was like – it stung me in a way like "That's like ..." and I just kept repeating it and it became the moment. Thank you, Twitter.

KB: That's funny because once we did the piece, all the students at University of Kentucky were just wandering around the halls saying that over and over again.

CS: That's my dream! That we would all just get on a bus and everyone's like: "The detail of the pattern is movement."

KB: Yeah. That happened. So, my next question is: when you were developing the techniques you were going to put into *Partita*, is there any way you can extrapolate two lists of what techniques were trained into you guys as Roomful of Teeth versus the ones you invented yourselves?

CS: I think each movement is somehow related to what we were studying that summer. Passacaglia, we had just started taking a deep dive into yodeling and Tuvan throat singing. Those were the two things. The yodeling, I just liked thinking about the way the voice breaks from the chest to the head and then I started to write something about that, then subtly wove a little bit of the buzzy sound of this particular singer into it. Courante, we were working with Inuit throat singers that summer, so I just took it as a challenge to be like: "Okay, what does this tradition and technique mean to me and what is similar about what I want to do?" And a lot of it comes from language and playing around with – once I'd written the harmony – kind of like what you do with the arrangement with the wind ensemble – what is the sound of this harmony and that shift of that melody or that point of the piece needs, rather than: "How do I put this technique onto it?" It really just became about orchestration. And then some of the subtle things about shaping the way that the <demonstrates closed-mouth sigh> comes in are just things that happened in

rehearsals. I was trying to go for one thing and then we kind of found something that felt the most intuitive.

KB: That's really cool. Question: it's been about six years, maybe a little more, since you wrote it. How do you feel like – not the wind ensemble transcription – but your *Partita for 8 Voices*, your performance piece, how is that different now than how you first wrote it and first recorded it? Would you say there's been any evolution to it?

CS: Oh, yeah ... it's gotten ... *faster*. People who have only heard the recording, they hear us do it live and they usually comment on that. We're slightly better singers; we're older singers. So actually, our voices have changed, you know? I'm a way better singer than I was ten years ago – I was just making it up. And now – also, the women's voices, actually, we've added a lot of power from our 20's into our 30's which is kind of cool. We cut the ending of Courante. That cascading breath? I cut that a couple of years ago. We've changed the ending of that one every so often. Timing is one of those things that changes performance to performance mostly. Like a play: the way you read the line is – the moment you take just a little extra depending on the feel of the evening or the room or the size of the room or the acoustics.

KB: That's funny, too, cause based on the score directions versus what I heard in the recording versus what I heard when I came to Asheville and saw you guys live – the tempos are so different. I kind of went more with the recording tempos just because I felt for wind ensemble with all the amount of players and the fact that they're instrumentalists so there are a couple more steps in producing sound, I went with those centralized tempos for the most part – I'm sure, as you heard. Cause when I heard you guys in Asheville, I was like: "Ok, that's *really* fast!" and I don't think that tempo will work for the band cause I felt like they would just compress and fall apart.

CS: Oh, yeah. There's a choreographer who choreographed the whole piece and she heard it live and was like: "Oh my god, this would be way too fast for our studio!" too.

KB: It's cool to have all those different variations.

CS: Yeah, and it's just like, for us, to have all those variations: the tempo you take, you just let it live, whatever it needs to be.

KB: Yes, it doesn't need to be so set in stone. So, do you have a percentage in your head about what you composed in a vacuum versus what came about because of the workshopping you did with Roomful of Teeth?

CS: A lot of it is just the inspiration and the pressure of the short amount of time that we had. Being able to spend the days workshopping other music and other techniques and doing other things and singing and just – for me to be able to use that part of my brain with other singers and then to take that home and to bring something new felt like that is something really rare and that really shaped the piece. Some of the techniques – we talk about them in the room but I've been careful to be pretty clear about: "I *did* write them."

And some things have been shaped by others, but the biggest thing is just feeling inspired by the people I was singing with and then wanting to write something that felt right for them and felt comfortable and felt interesting. And if I wrote something that didn't quite work for someone, it was a technique where I would notice: "Oh, it sounds like what you're doing is actually *this*, what if we try that – kind of what you're doing but add a little bit of this other thing to it." So, it becomes a hybrid. It's no particular thing. And that's kind of important to me – never to say: "Now can you do this one technique?" but more like: "What does approaching that technique in your own voice, informed by the English language and American vowels – what does that do? And what does that do?"

KB: That's really neat. Next question: thinking into your score – one of my biggest jobs was to take what you had written on the page for Roomful of Teeth, really, and then to translate those techniques into something wind instrumentalists, "band students", could read and process and understand what they were being expected to do. So, I had to change some things, obviously, to get the same sound but with new directions. My question for you is: what kind of techniques or sounds that you wanted, that you were hearing and performing, did you find most challenging to actually notate in the score?

CS: The free time stuff was actually kind of hard to notate and I finally decided: if I wanted a melody to feel out of time, I eventually had to figure out how to write it that way. The scooping for Sarabande was, honestly, just an "x" notehead. That was something that was going to be <demonstrates raspy open-mouth sigh>. That was what Sarabande was going to be. We – just in the room – Estelí was doing a warm-up and I said: "Okay, what if we do something like *that*, but slightly like *this*." And then the notation that's in there, I made up *way* after we had been performing it. Just for myself to make it look like what it sounded like. A lot of things, I just used "x" noteheads and then described it and that felt like the easiest way to convey information and for that to remain a little bit flexible. And the vowels are really helpful, but IPA doesn't really cover anything. So "ahh" ... there are several gradations of "ahh." But starting with IPA felt really helpful.

KB: Yes. I actually made a graphical map, which I can send to you, of all the events in all the movements so you can see where things are happening and as the vowels change and all that's stuff ... I don't know if that's interesting to you.

CS: Oh my god, I would love to see that!

KB: And it's color-coded, too! So, it's like a rainbow, it's beautiful. One other thing, too – I initially thought: "Oh, this is going to be a perfect thing!" and I took all your free time stuff and I kept it as free time in my score. And then I thought: "All these musicians are going to have their own interpretation and every performance is going to be just so different and interesting and creative!" and I was so naïve ... and I went into our reading session in January and I put it in front of them – and I had told them "Hey, go listen to the piece – just one time through ahead of time so you get an idea of what sounds we're trying to make." And most of them didn't because they're undergrads and "busy."

CS: ... that's not just an undergrad thing!

KB: They're "busy," right. Children, you don't even know yet. But yeah, we did the reading session and all the free time stuff was *so bad*. They just had no idea – even with the shape and everything. And I was just like: "Nope." and sitting there, internally screaming, thinking to myself: "Okay, I'm going to have to change this." And I had had friends, composer friends, say: "It's not gonna work. Don't do that." And I'd say: "You don't know what you're talking about! It's gonna be great!" and so I came back after that and said: "Okay, that was terrible." So what I ended up doing – I don't know if you've had a chance to look at the score, but – I basically listened to the 2012 recording and I transcribed it as accurately as possible, which is almost impossible to read if you do that. You know, sixteenth notes changing in half time and all that stuff. But then I just wrote "freely" above it, which allows them to basically be like: "That looks impossible, I'm just gonna do my best and I know it's okay if I fail." Do you know what I'm saying? And then it ends up becoming slightly interpretive but still the right shape. That ended up being what worked.

CS: Kaitlin, that's a really brilliant solution to it. I think about this all the time with all kinds of music but especially music for large groups of people: how to encourage freedom? So, just that simple word of "freely" and this idea of: "Oh, here's an impossible thing, but I'll try my best, but there's no blame to be had if I don't get it." Right?

KB: Exactly. Cause if I had written it – if I had simplified it to make it fit neatly and *then* wrote "freely," I'm sure so many people would have said: "I'm just gonna play it how it's written because it's possible." So, writing it impossibly forces the freedom in a way. That ended up being what worked in the end. Okay, so, my last question that I have is: you did have a chance to listen to the premiere at least and I've had maybe ten people reach out interested in programming it coming up in the next year ...

CS: Awesome!

KB: I know, I'm excited! Ok, so, what do you want future performers of the wind band transcription to take away from the performance? So students that are involved, conductors that are involved, people who might be doing this in the setting of the wind band community, what are your thoughts? Do you have any advice or things you wish they can take from the process of playing your piece?

CS: I want them to enjoy playing together and making music and doing *that* just as much as they enjoy anything else. That's the most important thing is that they come to it with a sense of joy and enjoyment and then maybe curiosity for themselves. Maybe like: "Oh, that's an interesting combination of sounds!" Then maybe listening to the recording, they can go back and think about what it means to be a ... you know, a saxophone player, but in relation to the voice, which is something that I – when I was writing this piece, I was *mostly* a violinist at that time and it was really helping me actually think about playing, and playing my instrument, and also orchestration, but through the lens of the voice. That seems like a really interesting thing for them to think about. They can draw that

connection between their instrument and also all the edges of language that can be in there.

KB: Ok, great, I appreciate that! I'll try to slip that into the score, then.

CS: I want them to have fun, you know? I want them to enjoy going to their rehearsal and not be like: "Ugh! I hate this piece!"

KB: So, my ensemble was mostly undergrads and, you know, there are a couple moments where, when you translate the Tuvan throat singing to low brass and woodwinds on multiphonics, they're sitting on that note for like, 10-12 seconds. So you have these immature young men who are like: "I don't get this piece!!" but by the end, one of the players came up and said: "I finally got it ... at the concert." And I'm like: "Great! Good enough!"

CS: The composer is always – people are just tolerating it for a while, but maybe by the end of the thing, people got it and you're just like: "Great, that's enough!"

KB: There were definitely quite a few students who were totally on board the whole time. They were like: "Yes. We love this piece, we already love the original." or whatever it happened to be. But even the kids who came in and were just kind of like: "What are we doing??" figured it out by the end.

CS: And it's okay if they don't. Everyone's got their own thing. I like the idea of hearing them say: "The detail of the pattern is movement," down the hall. That's so great.

KB: Or yeah, or they'd lean around the corner and whisper it at me and run away. I was just like: "Okay ... okay guys."

CS: I still hear the phrase, like if someone says: "Can you put that to the side?" I hear: "To the side."

<Interview changes subject to publication of *Partita for 8 Voices & Wind Ensemble* and concludes>

COMPREHENSIVE CONDUCTING RECITAL 1

University of Kentucky Concert Band, Symphony Band, and Wind Symphony

Singletary Center for the Arts

Concert Hall

PROGRAM:

Lollapalooza (1995/2006) John Adams (b. 1947) trans. James Spinazzola
University of Kentucky Symphony Band, October 23, 2017

Cathedrals (2008) Kathryn Salfelder (b. 1987)
University of Kentucky Symphony Band, November 19, 2017

Hymn to a Blue Hour (2010) John Mackey (b. 1973)
University of Kentucky Wind Symphony, February 3, 2018

Festive Overture (1954/1965)
Dmitri Shostakovich (1906-1975) trans. Donald Hunsberger
University of Kentucky Wind Symphony, April 14, 2018

Tight Squeeze (2013) Alex Shapiro (b. 1962)
University of Kentucky Concert Band, April 22, 2018

Lollapalooza – John Adams trans. James Spinazzola

While internationally-renowned and award-winning composer John Adams has, to date, never written a work for wind band, he is beloved in the genre for his style and quality of writing that lends itself so well to band transcriptions. His most famous, *Short Ride in a Fast Machine*, enjoys many annual performances over the last several decades while *Lollapalooza* comes in as a notable second. The original orchestral piece was written on the event of English conductor friend Simon Rattle's fortieth birthday. Adams, an American himself, strived to create a work that captured the American spirit in 1995 and settled on the title *Lollapalooza* as a starting point. "The term 'lollapalooza' has an uncertain etymology, and just that vagueness may account for its popularity as an archetypical American word. It suggests something large, outlandish, oversized, not unduly refined."⁸³ The featured melodic motif of the work is a five-note passage on three tonics, a minor third above, and the return to the tonic in the rhythm one might utter: Loll-a-pa-LOO-za.

Lollapalooza is a minimalist work with very short rhythmic and melodic motifs that are overlapped and intersected in a way that causes the listener (and the careless performer) to lose sense of the beat and pulse. This idea is achieved by the repetition of motives occurring at odd intervals. For instance, while the piece is in 3/4 time throughout, many of the motives occur every 2 or 4 beats, or an idea may enter on an offbeat after several iterations on the beat. In this way, the structure and interplay between the motifs is constantly shifting and offering new isolations and aural landscapes to the listeners. In ternary form, the work delivers two energetic exterior sections with a lighter central moment, shifting from C to E-flat and back to C again as the piece develops through a C blues scale.

Cathedrals – Kathryn Salfelder

Cathedrals is Kathryn Salfelder's 2008 take on Giovanni Gabrieli's 1597 *Canzon Prime Toni* as performed in the San Marco Basilica of Venice during the Renaissance Era. Salfelder was inspired by a New England Conservatory Wind Ensemble concert she attended in 2006 in which she witnessed antiphonal brass in dual balconies playing calls and responses to each other in the Gabrieli style. *Cathedrals* borrows Gabrieli's melodic material directly, which she heard that concert night, as well as the concept of *cori spezzati* (broken choirs) in her suggested seating arrangement.⁸⁴

The work is structured to allow the listener to time travel between the 16th century and modern day, beginning with a slow timpani and gong roll into the first Gabrieli statement. Salfelder is careful to shape the texture, articulations, and tempo to reflect what she believes to be a more period-appropriate performance of the setting as opposed to more well-known, "heroic" fanfare interpretations (ala the mid-century recordings of Boston, Cleveland, Philadelphia, and Chicago Brass).⁸⁵ The "time jumps" to modern

⁸³ John Adams, *Lollapalooza* (New York: Boosey & Hawkes, 1995), 1.

⁸⁴ Edwin Powell, "Teacher Resource Guide: Cathedrals – Kathryn Salfelder," in *Teaching Music Through Performance in Band*, ed. Richard Miles, Vol. 8 (Chicago: GIA Publications, Inc., 2011), 794-795.

⁸⁵ *Ibid.*, 798.

compositional techniques are made known by rapid shifts in texture (Baroque-voicing brass giving way to saxophone or full wind ensemble) and shifts in technique, most notably, minimalist passages and cluster chords. The Gabrieli canzon occurs four times throughout the piece, each time more insistent and involving more players until the final statement involves a glorious winding down to settle into a cadence on tonic. An additional aspect of interest in *Cathedrals* is Salfelder's use of the golden ratio, a naturally-occurring ratio in nature, art, and music that involves the sequencing of numbers by the addition of the previous two values. At the moment of the golden ratio of the piece, the work reaches an important climax. Kathryn Salfelder is currently on faculty at MIT where she serves as a lecturer in music theory and continues to compose works especially inspired by the Baroque period of music.

Hymn to a Blue Hour – John Mackey

It is that quiet moment of the day – the brief period between sundown and full night that bathes both landscape and mind with permeating, azure calm. This Blue Hour is captured and meditated upon by the composer who, somewhat ironically, sketched the origins of the piece on a sunny day in bustling New York City.⁸⁶ It is perhaps the response to this frenetic energy and his slow and purposeful writing at the piano that allows the work its nostalgic beauty and deeply reflective quality. A tender introduction builds unhurriedly to a mournful yet fearless peak of sonic blue that recedes once again into calm as blue fades into black. Hymn to a Blue Hour was commissioned by Mesa State College of Grand Junction, Colorado and received its premiere on December 10, 2010 by the Mesa State College Wind Ensemble, Calvin Hofer, Conductor.

Festive Overture – Dmitri Shostakovich trans. Donald Hunsberger

In 1954, a concert was scheduled to be performed by the house orchestra at the Bolshoi Theatre in Moscow, Russia, commemorating the October Revolution of 1917. The orchestra could not settle on a work to open the concert, so the conductor contacted Dmitri Shostakovich a few days before the event and the composer responded with *Festive Overture*, completing the work in just three days.⁸⁷ The piece features a recurring, stately fanfare, an energetic tempo, and lyrical, folk-like melodies characteristic of Shostakovich and Russian nationalism. This Hunsberger transcription, completed in 1965, has long been a standard of wind band repertoire.

Tight Squeeze – Alex Shapiro

Alex Shapiro (b.1962) is a prolific and active composer in the chamber music, new music, and wind band community, known best for her work with electroacoustic audio

⁸⁶ John Mackey, *Hymn to a Blue Hour* (New York: Ostimusic, 2010), 1.

⁸⁷ Dmitri Shostakovich and Donald Hunsberger, *Festive Overture Op. 96* (Milwaukee, WI: MCA Music, 1963).

integrations in live performances. A resident of Washington's San Juan Island, Shapiro was born in New York City and studied at the Juilliard School and Manhattan School of Music. She also includes social justice and environmental conservation aspects to her artistic output which includes photography as well as music.

Tight Squeeze (2013) is a 3-minute work for concert band at a medium difficulty level. The piece, though extraordinarily tuneful, is composed in the twelve-tone style of Schonberg. A pop groove throughout, jazz articulations, and the driving electronic track lends to the work's popular appeal, a style Shapiro refers to as: "Electroacoustic Twelve-tone Techno Latin Bebop"⁸⁸. Of the work, the composer asks the performers to: "imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave dance club in Havana. And, staying for at least three minutes."⁸⁹ Shapiro titled the work based on a series of photographs she took of a seagull consuming a rather large sea creature. The image of the bird with the comical outline of lunch caught in its throat is captured with the compact motivic gestures of the piece.

Some part independence and counterpoint as well as tricky unison lines from upper voices, lower wind instruments, and percussion alike creates some difficulty in tight ensemble playing for performers. Many of the lines find their groove by complex syncopation and delay of note entrances. In addition, the added element of an electroacoustic track makes tempo and timing a substantial priority. A variety of tracks are included in the materials packet including the performance track, audio with click track (designed for the conductor to listen to through headphones and conduct with during the actual performance) and a version with the audio track and band (for listening and visualization purposes). The performing ensemble will be most successful with a solid foundation in chromatic and enharmonic playing as the piece is composed with accidentals over a "no key" signature.

⁸⁸ Alex Shapiro, *Tight Squeeze* (Friday Harbor, WA: Activist Music, 2013), 2.

⁸⁹ Shapiro, *Tight Squeeze*, 1.

COMPREHENSIVE CONDUCTING RECITAL 2

University of Kentucky Concert Band, Wind Symphony,
and University of the Pacific Symphonic Wind Ensemble

Singletary Center for the Arts and Faye Spanos

Concert Hall

PROGRAM:

Divertimento for Band (1950)

Vincent Persichetti (1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

University of Kentucky Wind Symphony, October 21st, 2018

Me Disagrees (2013)

Catherine Likhuta (b. 1981)

University of Kentucky Wind Symphony, November 18th, 2018

Radiant Joy (2006)

Steven Bryant (b. 1972)

University of Kentucky Concert Band, March 6, 2019

The Ash Grove (2019)

Julie Giroux (b. 1961)

University of the Pacific Symphonic Wind Ensemble, April 14, 2019

**world premiere*

Divertimento for Band – Vincent Persichetti

In the summer of 1949, composer Vincent Persichetti took up residence in a rural Kansas cabin to write his next big orchestral work. The piece that took shape began as an argument between brass and woodwinds with commentary from the percussion. Persichetti soon realized he had made no room for a string section in the new work and *Divertimento*, his first opus for band, was born.⁹⁰

The six movements are interconnected with mid-century contrapuntal motivic ideas and alternate between tongue-in-cheek mischief and poignant lyricism. Movement I, “Prologue”, is structured as an argument with short statements from woodwinds and brass (the woodwinds wilder while the brass more resolute), punctuated by percussion, specifically a “Persichettian” melodic timpani. The second movement, “Song”, delivers moments of lovely and sensitive expression for soloists including flute, English horn, piccolo, saxophone, and cornet. Movement III, “Dance”, calls for the entire flute section (three or more) to play a unison piccolo line that is light, jovial, and much more straightforward than Persichetti’s usual fare. Heavy punctuations of saxophone, clarinet, and brass offer whimsical and somewhat comical responses throughout. The fourth movement, “Burlesque”, delivers a musical joke in C Lydian with a bombastic opening theme in the tuba that is passed to other sections in canon by the end of the movement. “Soliloquy”, the fifth movement, features a solo (and often lone) trumpet on an exposed and thin melody supported by shifting tonal centers beneath. The piece ends with a straightforward “March” (movement VI) as Persichetti by now knew he was writing for band and perhaps attempted to deliver an ending for which bands were best known. The march features a large repeated passage, a heavy use of percussion, and a driving tempo. *Divertimento for Band* remains a popular and shining example of early concert band literature nearly 70 years later.

Me Disagrees – Catherine Likhuta

Catherine Likhuta (b. 1981) is a Ukrainian-born composer living and working in Brisbane, Australia. She holds a bachelor’s degree in jazz piano and a master’s in composition from universities in the Ukraine and is currently working on her doctorate in composition from the University of Queensland in Australia. For most of her career, Likhuta has composed for small chamber ensembles and works for solo instruments and piano. *Me Disagrees* represents Likhuta’s first offering for band, a commission accepted from Dr. Cynthia Johnston Turner, based on a chamber work for flute, alto saxophone, and piano composed in 2010. Likhuta and Johnston Turner worked closely during the reworking of *Me Disagrees*, which enjoyed a successful premiere by the Cornell University Winds in 2013.

Me Disagrees is a savagely complex nine-minute work that skews toward jazz in its rhythmic configuration, and twelve-tonal in its harmonic language. The piece changes meters, tempi, and textures rapidly, capturing much of the lithe flute work of the original, juxtaposed against brutal and aggressive full-band statements. Grooves are set and then

⁹⁰ Donald Morris, “Teacher Resource Guide: Divertimento – Vincent Persichetti,” in *Teaching Music Through Performance in Band*, ed. Richard Miles, Vol. 1, 2nd ed., 633-644 (Chicago: GIA Publications, Inc., 1998).

dashed against shifting metric modulations that leave the audience somewhat dazed as they are whipped from motif to motif. Respite in the center of the work slowly builds to a high-energy and climactic finish.

Likhuta's inspiration came from the idea of having an argument with a friend or loved one: while one might argue one's point passionately, the relationship will still hold strong. Likhuta writes: "My intention was to write a piece that would depict an argument that is not overly aggressive. Instead, it is to be playfully competitive, even somewhat humorous at times. 'I Disagree' is a strong statement, which wouldn't reflect the lighthearted spirit of the original idea. So I decided to make it sound like something a naughty child might say to defy authority: 'Me Disagrees! End of story.'" ⁹¹

Radiant Joy – Steven Bryant

Radiant Joy is a six-minute work for concert band in a minimal, jazz-pop style. The piece combines a driving yet delicate sixteenth-note pulse from keyboard percussion, piano, and most especially two hi-hats. This percolating foundation sets the framework for a soprano and baritone saxophone feature that carries through the piece as more instruments join in. Bryant began composing *Radiant Joy* during a difficult time in his life and the mood of the piece initially reflected his darker energy. As he hit creative walls in the direction he was taking, Bryant eventually let go and allowed himself to write something simpler and more welcoming. The resultant work served as somewhat of a catharsis during the composer's struggles and delivered unto himself exactly what he needed to hear in that moment.

Of *Radiant Joy*, Bryant writes: "The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of '70s/'80s funk/jazz/fusion (at least, that's what I've been told)." ⁹²

The Ash Grove – Julie Giroux

Julie Giroux's *The Ash Grove* is based on the popular English folk song of the same title that traces its roots to the early-18th century "The Beggars Opera" by John Gay. The extant folk song was selected by Ms. Giroux in honor of the work's dedicatee. ⁹³ Dr. Eric Hammer of the University of the Pacific served as Director of Bands and Professor of Music Education for 26 years before his impending retirement in 2019. As an amateur arborist, Eric was looking forward to spending his golden years cultivating trees on his farm in Lodi, California and sharing them with family, friends, and his community.

Tragically, Eric passed away in his final semester of teaching and *The Ash Grove* grew from a whimsical send-off into a poignant celebration of his life.

The work first presents the "Ash Grove" melody in clean counterpoint among woodwind soloists before launching into a full-ensemble variation. The playful melody is juxtaposed

⁹¹ Catherine Likhuta, *Me Disagrees* (Brisbane, QLD, AU: Catherine Likhuta, 2013), 1.

⁹² Steven Bryant, *Radiant Joy* (New York: Gorilla Salad Productions, 2006), 1.

⁹³ Julie Giroux, *The Ash Grove* (Unpublished, 2019), 1.

with a secondary theme reminiscent of Eric Hammer's oaken solemn side as the pulse moves in and out of irregular hemiolas. The center of the work shifts to a brief period of mourning but then builds into glorious strength in the face of heartbreak. A short, energetic coda ends the piece on a spirited flourish.

The world premiere of *The Ash Grove* took place on April 14th, 2019 with Eric's final Pacific Symphonic Wind Ensemble members performing under the baton of his former student, Kaitlin Bove.

LECTURE RECITAL

March 5, 2019
7:00 PM

University of Kentucky Wind Symphony and Choristers

Singletary Center for the Arts

Concert Hall

PROGRAM:

Colonial Song (1919/1997)

Percy Grainger (1882-1961) ed. Mark Rogers

Partita for 8 Voices & Wind Ensemble (2012/2019)

Caroline Shaw (b. 1982) trans. Kaitlin Bove

I. Allemande

II. Sarabande

III. Courante

IV. Passacaglia

**world premiere*

Meridian (2010)

Ola Gjeilo (b. 1978)

Lecture Recital

The lecture portion of the lecture recital was held from 7:00-7:30 PM on the stage of Singletary Concert Hall with members of the UK Wind Symphony and UK Choristers. The purpose of the lecture was a distillation of the findings and writings found in previous chapters of this document as a dissemination of the transcription process and solutions found for a variety of vocal techniques as translated to wind and percussion instruments. During the lecture, eleven excerpts of the original 2012 Roomful of Teeth recording of *Partita for 8 Voices* were played over speakers to the recital audience. The excerpts were descriptively broken down into identifiable elements and then rebuilt in the context of the new wind band transcription. The musicians of the UK Wind Symphony and UK Choristers then performed the identical excerpts immediately following each description so the audience could absorb the music within its new context and instrumentation. This allowed the audience, most especially members who had previously never heard *Partita for 8 Voices*, to understand the framework of the transcription more thoroughly.

Colonial Song – Percy Grainger ed. Mark Rogers

Colonial Song has been a staple of wind band repertoire for the last 100 years. Composer Percy Aldridge Grainger's nostalgic melodies were inspired by "My Old Kentucky Home" and other folk tunes that convey homesickness and love of country. With *Colonial Song*, Grainger sought to create a work worthy of his native Australia and his fond memories of the childhood spent there. In typical Grainger fashion, the simplistic melodic lines and harmonies are interrupted with jarring rhythmic interests and harmonic "blue notes" that deliver a rich, stylized texture to an otherwise direct structure.

The A melody, full of arpeggiated pentatonic gestures as many proper English-inspired Australian folk song, is presented first in a melody/accompaniment setting. The second statement involves the inclusion of the B melody, a rhythmically faster, more stepwise melody that interlocks in counterpoint beneath the first. Written *rubatos* with English language style and tempi directions (as was Grainger's habit) help to stretch the ensemble interpretation into one more like a single, amateur singer meandering through a beloved melody.

The original 1911 setting of *Colonial Song* for solo piano was soon arranged for a variety of ensembles, many including vocal duets. These vocal arrangements are unusual as the song carries no text, but rather, the vocalists are instructed to sing the melodies on a variety of nonsense syllables, as if recalling melody (but not words) of a cherished song from childhood. Grainger later transcribed the work for wind ensemble with a dedication that read: "This military band dish-up as loving yule-gift to Mumsie, Yule, 1918".⁹⁴ The Rogers edition for wind ensemble was edited further to reincorporates the original vocal duet, an idea conceived by Anya Pogorelova and Dr. Robert Ambrose at Georgia State University.

⁹⁴ Percy Grainger, *Colonial Song* (San Antonio, TX: Southern Music, 1918), 1.

Partita for 8 Voices & Wind Ensemble – Caroline Shaw trans. Kaitlin Bove

Partita for 8 Voices & Wind Ensemble is a transcription by Kaitlin Bove based on the original *Partita for 8 Voices* by Caroline Shaw as performed by the vocal ensemble Roomful of Teeth. The work won the Pulitzer Prize for Music in 2013, making Caroline Shaw the youngest recipient of the prize in music and one of only seven women to have garnered the award to date.

Partita loosely follows the structure of a French Baroque dance suite, but the Courante and Sarabande are reversed in order and the Gigue is replaced with a Passacaglia. Shaw was inspired by this architecture from her time playing violin in dance and early music ensembles. The original vocal score plays with the depth and breadth of human voice technique, including world vocal styles (such as Tuvan throat singing, Gregorian chant, Korean *p'ansori*, and Inuit throat games) and other techniques invented by Roomful of Teeth. This wind ensemble edition seeks to answer the question: how do we create these same unique sounds, so proprietary to the original work and its vocalists, using only wind and percussion instruments?

Allemande opens with the iconic spoken word of the original accompanied by terra cotta pots and plates. The band then launches into the first musical statement complete with wandering pitch bends. All aleatoric and improvisational moments of the piece have been transcribed in a way for soloists to float and bounce off one another's passages. The second movement, Sarabande, features clarinet choir and a sighing gesture from alto and bass flute, bass clarinet, timpani, and bowed vibraphone. The intense belt of male voices mid-movement has been replaced by bells-up brass and the "ala rhaita" double reed technique borrowed from Corigliano's Oboe Concerto.

The Inuit throat game of Courante is now a percussion feature where players canon rhythmic lines of cymbal dome and edge with brushes. The 19th century revivalist hymn tune "The Shining Shore" is presented by brass quartet and eventually moves to an Appalachian jug band feel including the chug of motoring grace notes and the timbral addition of jaw harp from the vocalists. Passacaglia completes the work with a near-constant restatement of a 10-note homophonic chord progression in different textures and accompanying timbral centers. The full ensemble vocal fry utterance before the final melodic statement demarcates Shaw's first conceptive moment of the entire *Partita* and serves as a powerful final climax.

Shaw writes: "Partita is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another."⁹⁵

Meridian – Ola Gjeilo

Meridian is the longitudinal line that passes through the Earth's poles and the title of the first work for wind ensemble by Norwegian choral composer, Ola Gjeilo. The piece blends pop, jazz, movie soundtrack, and traditional band elements with Gjeilo's wash-of-sound, tonal cluster compositional style. The score program note states: "Meridian comes very much out of the composer's love for ostinato, or groove-based, music. Other diverse

⁹⁵ Shaw, *Partita for 8 Voices*.

influences include the world music-infused jazz of Keith Jarrett and Jan Garbarek, as well as the symphonies of Shostakovich.”⁹⁶

A unique work, *Meridian* can be performed as both a stand-alone wind ensemble piece or include full SATB choir. The choir becomes another section of the wind ensemble, mingling with wind and percussion instruments on text drawn from an original poem by the composer. The poem deals with the concept of letting go of burden while also staying true to one’s path. Gjeilo explains that he considers the text and presence of the choir less “foreground” than a normal choir-accompaniment balance with instrumentalists would dictate. The prominent solo piano feature was performed by Gjeilo at the Pacific Lutheran University premiere in 2010 under the direction of Dr. Edwin Powell.

⁹⁶ Ola Gjeilo, *Meridian* (New York: Boosey & Hawkes, 2010), 1.

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KAITLIN MAY BOVE

EDUCATION

Doctor of Musical Arts in Wind Conducting

expected December 2019

University of Kentucky, Lexington, KY

Teaching Assistant of Bands

Graduate Level GPA – 4.00

Master of Music in Music Education – *Instrumental Emphasis*

May 2012

University of the Pacific, Stockton, CA

Graduate Assistant of Bands

Graduate Level GPA – 4.00

Bachelor of Music in Music Education – *Instrumental Emphasis*

May 2008

University of the Pacific, Stockton, CA

Primary Instrument – Flute

Magna Cum Laude – 3.71 GPA

EMPLOYMENT

Director of Bands & Assistant Professor of Music, Pierce College

September 2019 –

Puyallup, WA

Present

Teaching Assistant, University of Kentucky

August 2017 –

Lexington, KY

June 2019

Director of Bands, Payson High School

October 2014 –

Payson, UT

May 2016

Director of Bands & Orchestras, Mt. Nebo Junior High School

August 2008 –

Payson, UT

May 2016

Adjunct Professor of Music, Laney College

June 2011 –

Oakland, CA

August 2016

Interim Assistant Director of Bands, University of the Pacific

August 2011 –

Stockton, CA

May 2012

HONORS & AWARDS

CBDNA Mike Moss Conducting Study Grant (Diversity in Conducting Symposium

Attendees) – 2018

1A Utah State Champion Marching Band (Payson High School) – 2015

KMYU Utah State Teacher of the Week – 2015

PacificFund Grant Recipient – Attended Midwest Band and Orchestra Conference, 2011

University of the Pacific – Honors Program Graduate, 2008

University of the Pacific Honors Program – Peer Resident, 2006-07
University of the Pacific Dean's Honor Roll – (6) Semesters
University of the Pacific Regent Scholar
University of the Pacific Conservatory of Music Excellence in Performance Scholar

PUBLICATION

Album Notes: A Conversation with Jerry Junkin and John Mackey, Author/Interviewer
The Instrumentalist Magazine – August 2018
Selective Music List, Editorial Assistant
National Band Association – December 2017